THE

CHANDRAKALĀ NĀTIKĀ

BY

VIŚVANĀTH KAVIRĀJA

(*Author of Sāhitya Darpaṇa*)

Edited by

S. N. Rajaguru

and

Sarbeswar Das, M. A.

Published by

B. V. Nath, M. A., B. L., Dip-in-Museology

Superintendent of Archaeology and Museum

GOVERNMENT OF ORISSA

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PREFACE

A palm-leaf manuscript containing the full text of the *Chandrakalā-Nāṭikā* by Viśvanātha Kavirāja of the Sāhityadarpaṇa-fame along with a few other subjects referred to in the *Introduction* was discovered by me in 1953 at Parlakimedi town in the district of Ganjam, in the possession of one Sri Narasimha Das. It was subsequently acquired for the palm-leaf-manuscript library of the Orissa State Museum, New Capital, Bhubaneswar, where it is now preserved. All searches in tracing out the existance of a second manuscript of the said *Nāṭikā* in Orissa or elsewhere have revealed that only a small portion of it was known to Dr. Karunakara Kar of Cuttack.

For its importance relating to the date of Viśvanātha Kavirāja and his authorship of the drama named *Chandrakalā*, I made a proposal at the meeting of the Advisory Committee of the Research Section for editing the work jointly with Sri Sarveswar Das, M. A., Lecturer in English of the Ravenshaw College, Cuttack, and it was accepted by the said Committee.

Our thanks are accorded to Dr. Arthaballabha Mohanty and Prof. Ghanasyam Das for giving us encouragement. We are also thankful to Pandit Banambara Acharya for his valuable suggestions and to Sri Paramananda Acharya, the Superintendent of Archaeology, Orissa, for his help in various ways.

SATYANARAYAN RAJAGURU
Curator of Research Section,
State Museum, Orissa.,

BHUBANESWAR,
2-5-1958.

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INTRODUCTION

The historical significance and the date of Viśvanātha

Viśvanātha Kavirāja, the author of Sāhityadarpaṇa, is a famous rhetorician of the Sanskrit literature. That he was an author of dramas is now clear by the discovery of the *Chandrakalā-Nāṭikā* which for the first time is edited here.

In the *Chandrakalā-Nāṭikā* the author introduces himself through the Sūtradhāra as quoted below :—

"यदस्माकमिदानीं चतुर्दशभाषामहाकविनिखिलानवद्यविद्यामहोदधिराजहंसमहापात्रश्रीचन्द्रशेखर-तनूजन्मनः श्रीमन्नारायणचरणारविन्दमधुकरीभूतचेतसः निजजनकसमधिगतनिखिलसाहित्यतत्त्वस्य नाट्यवेद-दीक्षागुरोः गौरवैकबान्धवस्य गजपतिमहाराज्यसान्धिविग्रहिक-श्रीविश्वनाथकविराजस्य कृतिमभिनवां चन्द्रकलानाम-नाटिकामभिनेतुमुचितोऽयं समयः ।"*

In the Sāhityadarpaṇa he mentions the following verse :—

"श्री चन्द्रशेखर महाकविचन्द्रसूनु-
श्री विश्वनाथ कविराज कृतं प्रबन्धम् ।
साहित्यदर्पणममुं सुधियो विलोक्य
साहित्यतत्त्वमखिलं सुखमेव विद्युः ॥"[1]

Again in the colophon of the said work he writes :—

"श्रीमन्नारायणचरणारविन्दमधुव्रत–साहित्यार्णवकर्णधार–ध्वनिप्रस्तापनपरमाचार्य्य–कविसूक्तिरत्नाकराष्टादशभाषावारविलासिनीभुजङ्ग–सान्धिविग्रहिक–महापात्र–श्री विश्वनाथकविराजकृतौ साहित्यदर्पणे काव्यस्वरूप-निरूपणोनाम प्रथमः परिच्छेदः"[2]

From the above quotations it is quite evident that the author of both the works is one and the same person named Viśvanātha. It is fully corroborated from quotations of certain passages from the *Chandrakalā-Nāṭikā* in Sāhityadarpaṇa where the author says ममचन्द्रकलायां[3]

From the Sāhityadarpaṇa we learn that Viśvanātha, son of Chandra-Śekhara is the grandson or the great-great-grandson of Nārāyaṇa Dāsa who

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* See the text below

1. Mm. P. V. Kane's *Sāhityadarpaṇa*, 2nd Edition Ch. 10, V. 100, p. 64, (Henceforth S. D. stand for Sāhityadarpaṇa).

2. *Ibid* Ch. 1. p. 6.

3. *Ibid* App. E. p. 90-91.

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is said to have defeated a great Pandit named Dharmadatta in the court of one Narasimhadeva of the Trikalinga kingdom. It has been proved from the following lines, quoted from the *Kāvyaprakāśaddarpaṇa*:—

"यदाहुः श्रीकलिङ्गभूमण्डलाखण्डलमहाराजाधिराजश्रीनरसिंहदेवसभायां धर्मदत्तं स्थगयन्तः सकलसहृदयगोष्ठीगरीष्ठकविपण्डितास्मत्पितामह* श्रीमन्नारायणदासपादाः........"[4]

A brother of Nārāyana was known as Chandídāsa who wrote a commentary on the *Kāvyaprakāśa*. In the colophon of its 10th Chapter (Ullasa) he writes :—

"इति कापिञ्जलतिलकपङ्क्तिदर्शनीयचक्रवर्त्तीमहाकविचक्रचूडामणि-सहृदयगोष्ठिगरीष्ठश्रीचण्डीदास-महामहोपाध्यायकृतकाव्यप्रकाशदीपिकायां दशमउल्लासः समाप्तः ।"[5]

Viśvanātha's father Mahākavi Chandraśekhara is the author of two works, viz. the *Bhāshārṇṇava* and the *Pushpamālā-Naṭikā*. The manuscripts of these works have not yet been brought to light.

The genealogy of the Kapiñjala-Dāsa family to which Viśvanātha belonged is given below:—

(?)

- Nārāyaṇa Dāsa
  - Chandraśekhara Sāndhivigrahika-Mahāpātra
    - Viśvanātha Kavirāja-Sāndhivigrahika Mahātra of Trikaliṅga.
      - Ananta Dāsa
- Chaṇḍī Dāsa
  - (?)
    - Kṛshṇānanda Sandhivigrahika Mahāpātra under Narasiṃha IV (1377-1413 A. D.)

Mm. Haraprasada Sastri was under the impression that Chaṇḍī Dāsa belonged to a Bengali Brāhmaṇa family as he stated that he belonged to the endogamous 'Mukhakula' or the Mukharji class of Brāhmaṇas of Bengal

4. Mm. Kane's Introduction to *S. D*, p. CXXI f. n.

* In some texts of *S. D.* he is the 'वृद्धप्रपितामह' of Viśvanātha. So, some scholars are led to wonder if Nārāyaṇa is the grand father or the great-great-grand father of Viśvanātha. But, I prefer to take him to be the great-great-grand father, the reason being given elsewhere.

5. *Descriptive Catalogue of Sanskrit Manuscripts*, by Mm. Haraprasad Sastri, Vol. VI. p. 416.

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(*Descriptive Catalogue of the Sanskrit Mss.*, Vol. IV. Preface. p. CCLXVI) Dr. R. K. De has concluded that Viśvanātha, the author of the famous Sāhityadarpaṇa, was an Oriya Brāhmaṇa without suggesting his connection with Chaṇḍī Dāsa. In Sāhitydarpaṇa Viśvanātha writes as follows :—

"अस्मत् पितामहानुजकविपण्डितमुख्य श्री चण्डीदासपादानां तु खण्डरसनाम्ना···"

Kṛshṇānanda Sandhivigrahika, who was living in the court of Narasimha Deve IV in 1395 A. D., is the author of the Sahṛdayānanda Mahākāvya. He also belonged to the Kapiñjala-family. A detailed discussion regarding Kṛshṇānanda is done by me in O. H. R. J. Vol. V, pts. 1 & 2, p. 78-80.

Recently a paper on some ancient families of men of letters in Orissa has been published in *The Jhaṅkāra*, an Oriya monthly journal of Cuttack (Vol. IX, Pt. 12, pp. 1084-90), where a genealogical table of Viśvanātha's family is given by Sri Banamali Ratha as follows :—

Nārāyaṇa Dāsa

Ullāsa Dāsa — Vilāsa Dāsa

(sons of Vilāsa Dāsa:) Mahāpatra Chandraśekhara-Kavirāja — Chaṇḍī Dāsa

Mahāpātra Śrī Viśvanātha Kavirāja

Ananta Dāsa

To support this genealogy Sri Ratha quotes the following passage from Chaṇḍī Dāsa's *Kāvyaprakāśadīpikā* in page 145 :—

"गुरुश्रुत्रिकलिङ्गदेवेन्द्रश्रीनृसिंहदेवस्य कवीराज-श्रीमदुल्लासपादेष्वस्माकं ज्येष्ठतातेषु यथ।······"

It proves that Ullāsa Dāsa was the paternal uncle of Chaṇḍī Dāsa, the author of *Kāvyaprakāśadīpikā*. Sri Ratha seems to have not noticed the following passage, written by Viśvanātha in the Sāhityadarpaṇa, where he reveals about his relation with Chaṇḍī Dāsa as the brother of his grand-father : —

"अस्मत् पितामहानुज कविपण्डितमुख्य श्री चण्डीदास पादानां तु खण्डरसनाम्ना······"

Any way, it is now too early for us to offer any opinion regarding the correct genealogy of the Kapiñjala-Dāsa family of Orissa, unless and until we get more light on it ; but we can say this much that Nārāyaṇa Dāsa was most probably the वृद्ध प्रपितामह or the great-great-grand-father of Viśvanātha ; and that one name in between Chandraśekhara and Vilāsa Dāsa is missing.

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Viśvanāth's son Ananta Dāsa wrote the commentary on the Sāhityadarpaṇa, entitled 'Locbana-ṭīkā'. They all belonged to the Kāpiñjala-Kula and their family title was 'Dāsa'. They also used the title of 'Mahāpātra' and 'Sāndhivigrahika' bestowed on them by the Gajapati kings of Orissa.

Viśvanātha writes in the Sāhityadarpaṇa as follows :

"आसीत् कपिञ्जलकुलक्षीराकूपारचन्द्रमा ।
त्रिकलिङ्गाधिपधराधामधीः सन्धिवकृतिः ॥
अशेषभाषारमणीभुजङ्गः
साहित्यविद्यार्णवकर्णधारः ।
ध्वन्यध्वनी प्रौढ़धियां पुरोगः
श्रीविश्वनाथः कविचक्रवर्त्ती ॥"[6]

Regarding the time of Viśvanātha a wrong view had unfortunately been crept into the history of sanskrit literature though several editions of the Sahityadarpaṇa with scholarly discussions relating to the life of the author have comeforth.

In 1903 M. M. Chakravarti. while writing a paper on *The Eastern Gaṅgas of Orissa*,[7] made the following remarks :—

"Dr. Weber following Pandit Jaganmohan Śarma in the preface to his edition of *Chaṇḍ-Kauśika* said that 'the Sahityadarpaṇa was only composed towards the middle of the 15th century in the East-Bengal on the bank of the Brahmaputrā, (Vide *Hist. Ind. Lit.*, p. 231, note 244). Prof. Macdonell evidently adoptes this view (Vide *Sans. Lit. App.* p. 434).

M. M. Chakravarti suggested that Viśvanātha was living during the rule of Bhānu I's son, Narasiṁha II (A. D. 1279-1306) or at the latest during the rule of his (Bhānu I's) grandson Bhānu II (A. D. 1306-28). Perhaps he suggested this to support the views of Dr. Bhandarkar for the identification of Narasiṁhadeva (contemporary of Viśvanātha and his father) who is styled as "कविकुलकुमुदव्यूहनक्षत्रनाथः"* as mentioned in Vidyādhara's *Ekāvalī*.[8]

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6. Ananta Dasa, son of Viśvanātha, gives these two verses in his commentory on *S. D.* named the *Lochana-ṭīkā*.
7. *J. A. S. B*, (1903), p 146 ff.
* In the Kenduli copper plate grant of Narasiṁhadeva IV, the King Narasiṁha is described as 'कविप्रिय' and 'कविकुमुदचन्द्र' (Vide O. H. R. J., Vol. V, No. I. vv. 79 & 85). For 'कविकुलकुमुदव्यूहनक्षत्रनाथः' see the *Ekāvali* preface, p. 160.
8. For other details regarding the identification of Narasiṁhadeva, the King of Orissa and Contemporary of Viśvanātha, as well as the date of Vidyādhara the author of *Ekāvali*, see my paper in *O. H. R. J.* Vol. IV. Nos 3 & 4. pp. 89-97.

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M. M. Chakravarti, however, raised a very interesting question relating to the time of Viśvanātha and his father Chandraśekhara, in order to support his own theory which I will discuss later on. His point is that in the Sāhityadarpaṇā Viśvanātha cited the following Śloka which was composed by his father Chandraśekhara :—

'यथाममतातपादानां महापात्रचतुर्दशभाषाविलासिनीभुजङ्गमहाकवीश्वरश्रीचन्द्रशेखरसान्धिविग्रहिकाणाम्—

'दुर्गा लंघितविग्रहो मनसिजं संमीलयस्तेजसा
प्रोद्यद्राजकलो गृहीत गरिमा विष्वग्वृतो भोगिभिः ।
नक्षत्रेश कृतेक्षणो गिरिगुरौ गाढ़ारुचिधारयन्
गामाक्रम्य विभूतिभूषिततनूराजत्युमावल्लभः ॥'

अत्र प्रकरणेनाभिधेये* उमावल्लभशब्दस्योमानाममहादेवीवल्लभभानुदेव**नृपतिरूप्येऽर्थे नियन्त्रिते व्यञ्जनयैव गौरीवल्लभरूपोऽर्थो बोध्यते ।''

(Vide the *S. D.*, Mm. Rane's edition of 1923 text, p. 13-14.)

M. M. Chakravarti translated the above as follows:—"By his forts impassable in battle, excelling cupid by his splendour, waited upon the prosperous kings, venerable, surrounded on all sides by nobles, not (even) looking at the kshatriya chiefs (so high he is), with deep devotion to him whose father-in-law is the mountain (Śiva), holding the earth in possession, with a form adorned with dignity, shines (the king) the beloved 'Umā' (The other meaning is in connection of Śiva).

Kārikā 25:—In this case (the words) 'the beloved of Umā' being applied by denotation to the queen named Umā and her beloved the king Bhānudeva, are to be understood as applicable by suggestion to the beloved of Gaurī (Śiva)'[9] But there it is only meant for Umā."

In this connection, Mm. Kane writes:—

"In the example 'दुर्गालंघित विग्रहः······उमावल्लभः', if we substitute Pārvatī for Umā, it won't do. The matter in hand is the glorification of the husband of the queen named Umā. So, we cannot employ the word Pārvati there. Thus in this case of 'अभिधामूलकव्यञ्जना' the definition of 'उद्योत' applies."[10] In page 75 he further writes: "Here by the context the meaning of the word 'उमावल्लभ' being restricted

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* Read 'अभिधेया'

** Read 'उमानाम्नी महादेवीतद्वल्लभ'.

9. *J. A. S B.* (1903), p. 144 ff.

10. Mm. Kane's Edition of *S. D. Notes*, p. 77

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in respect of denotation, to the king Bhānudeva, the word of the great queen Umā, the sense of the goddess Gauri, *i. e.*, the god Śiva is understood only through suggestion".

From a recently discovered inscription from the Pārvati temple in the encloser of the temple of Liṅgarāja at Bhubaneswar, fortunately we come across the names of Bhānudeva and his queen Umādevi, the donor of a grant to the said deity. Sri B. V. Nath who, for the first time, edited this grant in *O. H. R. J.* Vol. III, p. 146, with an estampage, made a mistake by identifying Umādevī with the deity Pārvati of the said temple, although the Sanskrit passage clearly mentions the third *Vibhakti* as 'उमादेव्या' in the text. So, the donor of this grant is Umādevī who is no other than the queen of Bhānudeva III (1353-77 A. D.), the grand-father of Niśśaṅka Bhānudeva (IV) (1413-35 A. D.)

Mm. Haraprasada Sastri remarks as follows :—

"The time of Viśvanātha is very difficult to find out. In a verse written by his father, Chandraśekhara, the author praises one Bhānudeva of Orissa whose queen was Umā ('उमानाम्नि महादेवी तद् वल्लभ भानुदेव नृपति-वृत्ति on 11-26). We have got the name of the queens of the kings of Orissa down to Narasiṁhadeva IV 1385; but there we find no queens of that name. That, however, is no reason to think that she did not exist. The then kings often had many wives. The poet Chandraśekhara may not have named the queen who had been the mother of the next king as do the inscriptions published in *J. A. S. B.*, 1895-96"[13]

The difficulty in identifying Umādevī, queen of Bhānudeva, which troubled Pandit Sastri and other scholars, is solved after the recent discovery of the above mentioned inscription of the Pārvati temple which reveals the name of Umādevī during the reigning years of Bhānudeva.

Apart from the above epigraph, a stone inscription of Śaka 1301 (1379 A. D.) in the temple of Simhachalam[14] (Visakhapatna District) may also be cited where the name of Umā is found. In that inscription most probably Umādevī's name occurred when she was a widow, because that record was written in Śaka 1301 when Bhānudeva III was not living.

While discussing about the date of Viśvanātha Kavirāja, M. M. Chakravarti remarks the following :—

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13. Preface to the *Descriptive catalogue of the Sanskrit Mss.* p. CCCVII-VIII.
1. *S. I. I.* Vol. VI, No. 780.

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"Can Choragaṅga's son Umāvallabha be connected in any way with the Umāvallabha of Chandraśekhara's stanza ?" Then he started to argue the question as follows:-

"Mahimabhaṭṭa is quoted in 'Alamkāra-Sarvaśva' as Vyaktiviveka-kāra as is there quoted as an authority; while 'Alamkārasarva-kāra' is quoted in the 'Ekāvali' as an authority; A fairly long time should therefore be allowed between Mahimabhaṭṭa and Vidyādhara, a fact which lends some support to the identification of Chandraśekhara's Umāballabha, Choragaṅga's son."[15]

Here, Chakravarti seems to have overlooked the fact that Viśvanātha's great great-grand-father or grand father (as the case may be) was living in the court of one Narasimhadeva of Orissa where he defeated a Paṇdit named Dharma-Datta. From the history of Orissa it is clear that Chodagaṅga had four sons named Kāmārṇṇava, Rāghava, Rājarāja and Aniyaṅakbhima who ascended the throne of Orissa one after the other. Chodagaṅga's son Umāvallallabha had no place in the list of successors to his father's throne. So, he was not an important person to attract the attention of the poet Chandraśekhara for such Praśasti-composition. Till 1238 A. D. there was no king in Orissa by the name Narasimha-Deva in whose court Nārāyana Dāsa, father or the grand father of Chandraśekhara must have lived. Therefore, the above suggestion of Chakravarti is not tenable.

Regarding the time of Viśvanātha Mm. Kane writes as follows :—

"If Nārāyana was really the great-great-grand-father of Viśvanātha, then the king may have been Narasimha I, the date of whose accession is some where near 1253 A. C." He further goes on saying : "we see that Viśvarātha refers to a number of writers who flourished in the 12th century A. D. and is in his turn referred to by writers belonging to the 15th and 16th centuries A. D. The date, above assigned to Viśvanātha, viz, the 14th century A. C. is thus confirmed by unimpeachable and independent testimony." He concludes his above remarks saying that "the Sāhityadarpaṇa was composed at some time between 1300 A. C. and 1384 A. C."[16]

We are not gaining much with this testimony of Mm, Kane in fixing up the time of Viśvanātha as it has been put within a very long range of time, viz, between the 12th and 15th centuries A. D.

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15. *J. A. S. B.*, 1903 p. 147 ff.
16. Mm, Kane's *S. D.* (2nd edition), Intr. p. CXXVI—CXXVII.

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Most of the scholars including Dr. K. Kar and Dr. K. B. Tripathi[17] have stressed upon a point to determine the period of Viśvanātha. It is this: A manuscript of Sāhityadarpaṇa was found at Kashmir which was noticed in Stein's *Catalogue* where it is stated that the said manuscript of Sāhityadarpaṇa was copied in Saṃvat 1441. Scholars have taken it to be the Vikrama. Saṃvat and hence the Kashmir manuscript was written in 1385 A. D. Eventually the original manuscript of Sāhityadarpaṇa could not have been written after that date[18].

Wherever a manuscript of Sāhityadarpaṇa be discovered it should be presumed that that manuscript must have been copied from some old MS. of Orissa where no other Saṃvat except the Śaka-Saṃvat was in vogue. Therefore, it is certain that the Kashmir manuscript of Sāhityadarpaṇa was written in 1441 Śaka-Saṃvat or 1518 A. D. So, there is no value in saying that the date of the author of Sāhityadarpaṇa is prior to 1385 A. D.

Sāhityadarpaṇa is cited in two places by Kumāraśvāmi, son of the great commentator Kolāchala-Mallinātha-Sūri of the 15th century A. D., in his commentary on *Pratāparudryaśobhūshaṇa* of Vidyānātha, while defining the 'Vyabhichārī-Bhāva' of 'Mada' and 'Moha'. Mallinātha was living during the reigning period of Prauḍha Devarāya of Vijayanagar. Sri V. Raghavan says that this king of Vijayanagar is Devarāya II who ruled between 1422-66 A. D.[19]

From epigraphical sources we learn that after Devarāya II his son Mallikārjuna came to the throne in 1447 A. D. According to the '*Kaifayat*' of Malamidi-Kambāladinnā, Mallikārjuna ruled from 1432-50 A. D.[20] Therefore, Kumāraśvāmi who was living during the period of Mallikārjuna, should be assigned to the second half of the 15th century A. D.

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17. '*The Navabhārata*' (Oriya monthly journal), Vol. III, pp. 115-7.

18. Dr. K. Kar in his preface to the *S. D.* (Lahore Edition of 1938) used the word Śakāvda for Saṃvat for the so called Vikrama-Saṃvat of the said MS. of Kashmir. Again, he made a mistake by equating Śaka 1441 with 1384 A. D Mm. Kane has written that the MS. fund at Jammu is dated Vikaram-*era* 1441 which is equal to 1384 A. D. Mm. Haraprasad Sastri wrote as follows :—"There is a manuscript of *S. D.* in Kashmir, said to have been copied in Saṃvat 1441 equal to 1384 A. D."

19. In a work entitled '*Vaiśya-vaṃśa-sudhākara*' by Mallinātha it is stated in the colophon ;

"इति श्रीमद्राजाधिराजराजपरमेश्वरश्रीवीरप्रतापप्रौढ़-देवरायेण विज्ञापितम्.....'

'श्री वीरनरसिंह देव नुपति खरात्यस्य द्वाविंशत्यङ्के"

(Vide *New Indian Antiquary*. Vol. 2, p. 449)

20. *Further sources of Vijayanagar History*, p. 112 ff.

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Now, let us examine a most important point regarding the time of Viśvanātha, which point has so far escaped notice of scholars since the publication of the Puri copperplate grant of Narasiṁhadeva IV in 1895 when it was edited by M. M. Chakravarti.[21] Our point is given below:—

Viśvanātha cites in the *Sāhityadarpaṇa* (8th. Ch. Vr. 9) a śloka from a kāvya named *Sahṛdayānanda* which was composed by one Kṛshṇānanda Kavi whose royal title is Sandhivigrahika and belonged to the same Kāpiñjala-kula to which Viśvanātha and other members of his family belonged. Fortunately we can trace out the time of Kṛshṇānanda Sāndhivigrahika from a dated copperplate inscription of Narasiṁha IV, who ruled in Orissa with the kingdom of Trikaliṅga from *circa* 1377 to 1415 A. D.[22] This inscription mentions three dates, namely 1395, 1396 and 1397 A. D. Actually the grant was made in the 22nd Aṅka year of Narasiṁhadeva IV or in 1396 A. D. From lines 20-22 of the first side of the sixth plate of the said inscription we get the following text:—

"अभिलिख्यमाने बिच्छा शुक्र एकादश्यां मङ्गलवारे
वाराणसी कटके श्रीचरणे भितरनवरे पूजानन्तर-
मरजाः तत्र बिजय समये पार्श्वे महापात्र कृष्णानन्द-
सान्धिबिग्रहिक महापात्र, लाएङुरथ आचार्य्यं महापात्र
गोपीनाथ सन्धि.बिग्रहिक.........................."

The above text proves that Kṛshṇānanda Sandhivigrahika Mahāpātra was a top rank officer in the court of Narasiṁhadeva IV during his 22nd Aṅka year which corresponds to 1396 A. D. The author of the *Sahṛdayānanda Mahākāvya* is the same Kṛshṇānanda Sandhivigrahika* of the copperplate grant of Narasiṁhadeva IV, and so it is quite clear that the *Sāhityadarpaṇa* was written

21. *J. A. S. B.*, Vol. LXIV, (1895), pt. I, p. 128.

22. This inscription, originally cited by M. M. Chakravarti in *J. A. S. B.* Vol. LXIV. pt. i, p. 128, was re-edited by Dr D. C. Sircar in 1950, in *E. I.* XXVI I. p. 303 ff. Regarding the last date of rule of Narasiṁhadeva IV Dr. Sircar says:—"The last definitly known date of the king is Śaka 1324 (equal to 31st Aṅka or 25th regnal year) See *S. I. I.*, Vol. VI, No. 1016." But, R. Subbarao says that 1414 A. D. is the last date of Narasiṁha IV (Vide *J. A. H. R. S.* Vol. VIII. p. 70 ff.). Actually Narasiṁha IV's son Niśśaṅka Bhānudeva ascended the throne in 1413-4 A. D.

* Sri Krishnamachariar in the *History of Classical Sanskrit Literature* says erroneously that Kṛshṇānanda, the author of Sahṛdayānanda, was a Kāyastha by caste.

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after 1396 A. D. In the *Sahṛdayānanda* the author introduces himself as follows :—

"इति श्रीसान्धिविग्रहिकसकलकविकुलमौलिमण्डनश्रीकृष्णानन्दकृतसहृदयानन्दमहाकाव्ये नैषधेन्द्रस्य द्वितीय साम्राज्यलाभोनाम पञ्चदशसर्गः समाप्तः"[23]

In another place he writes :—

"लक्ष्मी यावदलङ्करोति हृदयं विष्णोर्नृसिंहाकृते-
र्यावत्विष्णुपदीच धूर्जटिजटाजूटान्तरे क्रीडति ।
कृष्णानन्दकवेः कपिञ्जलकुलक्षीरोदसीतद्युते—
स्तावत्काव्यमिदं तनोतुकृतिनामन्तः प्रमोदोदयम् ॥"

From this colophon of *Sahṛdayānanda* we can safely trace that the author of that *Mahākāvya* is no other than the Sāndhivigrahika Mahāpātra of Narasiṃhadeva IV (1377-1413 A. D.).

It appears that members of the Kapiñjala-Dāsa family of Orissa were usually appointed to hold the office of Sāndhivigrahika Mahāpātra or the Chief Minister of War and Peace, under the Gaṅgā Kings of Orissa.

The *Chandrakalā-Nāṭikā* was written and staged on the happy occasion of victory over the Muslim kingdom of Gaur by Niśśaṅka Bhānudeva or Bhānudeva IV, son of Narasiṃhadeva IV. Niśśaṅka Bhānu's rule commenced from 1413-14 A. D. and closed in 1435 A. D., after which date the Gaṅgā rule in Orissa was terminated and Mahārāja Kapilerśvaradeva ascended the throne. As the *Chandrakalā Nāṭikā* is repeatedly cited in *Sāhityadarpaṇa* it is quite clear that the latter work was written by Viśvanātha Kavirāja during the latter part of Bhānudeva's reign, i. e. between 1420-35 A. D.[14]

In this Nāṭikā Viśvanātha narrates Niśśaṅka Bhānu's achievements of victory over many kingdoms, namely Chola, Kośala, Vaṅga, Hāvaṅga, Kooba, Kāñchi, Gauḍa, Dāhāla Matsya, Mlechha, Lāṭa, Karṇāṭa etc. It may be taken as a mere eulogistic expression. But so far as the Gauḍa Victory is concerned, the author (Viśvanātha) specifies the event by alloting a separate verse for it. It is found to be a common event in those days that the Muslim kings of Bengal and the Hindu kings of Orissa used to fight with each other very frequently. So, the Gauḍa-victory of Niśśaṅka Bhānu is quite a probable fact and we cannot ignore the narration as an eulogistic fiction.

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23. *Vide* The Sahṛdayānanda Mahā-kāvya, the Kavyamālā-Series, No. 32, (1930), p. 74.

24. Further details regarding Niśśaṅka Bhānudeva's activities in Bengal are given in my paper on the *Accession of Nissanka-Bhanu or Bhanu IV,*' where I have referred to all the known inscriptions of Niśśaṅka Bhānu. (Vide the *Orissa Historical Research Journal*, Vol IV, Nos. 3 & 4, pp. 98-108 ff).

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From the history of Gauḍa (Bengal) we know that the last king of Ilyas-Shahi dynasty died in H. 817 (1414 A. D.). But it regained power in H. 846 (1443 A. D.). During this interval period of 29 years a Hindu family rose into power. Rājā Gaṇeśa was the first king of that new family. His son embraced Islam and took a new name as Jalāluddin. He came to the throne in 1414 A. D., the very year when Niśśaṅka Bhānu's coronation took place in Orissa. Most probably during the first year of his accession Niśśaṅka Bhānu took aggressive measures against the king of Gauḍa (Jalāluddin) and defeated him in a battle. It is quite natural that after returning from Gauḍa there was jubilation throughout Orissa on which occasion Viśvanātha, the Sāndhivigrahin of Trikaliṅga country, composed the present Nāṭika and got it staged in the presence of the victorious king, Niśśaṅka Bhānudeva in or about 1414 A. D.

Sri S. N. Rajaguru

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INTRODUCTION II

Literary Aspects of the Drama

This first edition of 'Chandrakalā Nāṭikā' by Viśvanātha Kavirāja has been based on only one copy of the work found in a palmleaf manuscript secured for the palmleaf manuscript library of the Orissa Museum by Sri Satyanarayan Rajaguru, one of the Curators of the Orissa Museum. The Manuscript was found in possession of Śri Narasiṃha Das of Paralakhemundi town of the Ganjam district in Orissa. The manuscript of the drama contains 38 palmleaves each written on both the sides. The leaves measure 14.8" in length and 1.6" in breadth. There are usually 3 lines of writing on each page. Apart from the Chandrakalā Nāṭikā consisting of 76 pages the palm leaf manuscript contains an account of the origin of नालि तृतीया व्रत held in the month of Bhādrapada through a conversation between Śiva and Pārvati, some of the Yajñopavīta-dhārana Mantras (the Mantras necessary while wearing the sacred thread) and a part of a Sanskrit lyrical drama pertaining to love between Rādhā and Krshna. The scripts of the various parts of the manuscript appear to have been written by different hands. The condition of the manuscript is fairly good and the script is on the whole readable. There are occasional mistakes, some of them grammatical, obviously committed by the copyist. We have tried to eliminate them in publishing this edition. The script of the manuscript appears to be about a century old.

Authenticity of the Drama:—

For the following reasons, we hold that the copy of the 'Chandrakalā Nāṭikā' found in this manuscript is an authentic one :

(a) The following ślokas cited in the author's *Sāhitya-darpaṇa* as quotations from *Chandrakalā* are found in this manuscript :—

साहित्य दर्पण:*		चन्द्रकला
(i) अज्ञानि खेदयसि··················दासजन:	Ch. VI 191	Act I. Śl. 17
(ii) तारुण्यस्य विलास················वशीकरणम्	Ch. III. 16	Act I. Śl. 9
(iii) हसति परितोषरहितं················दत्ते	Ch. VI. 182	Act I. Śl. 15
(iv) तए संहरिज्जई····· ·············हरसि	Ch. VI. 184	Act II. Śl. 13

(b) A number of other ślokas which have been cited as illustrations in the *Sāhityadarpaṇa* but not been specifically stated as belonging to *Chāndrakalā* and some times simply referred to as 'मम' or 'mine', are to be found in this manuscript: —

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* According to MM. Kane's edition of 1923.

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	साहित्यदर्पणः		चन्द्रकला
(i)	लताकुञ्जं गुञ्जन्·················दिशिदिशि	Ch. VIII. 3	Prastāvanā. Śl. 3
(ii)	एसो ससहरविम्बो·················व्व	Ch. VII. 21	Act II. Śl. 8
(iii)	मूर्द्ध व्याधूयमान·················ताण्डवं ते	Ch. VII. 16	Act IV. Śl. 5
(iv)	भ्रातर्द्विरेफ·················कीदृशी सा	Ch. III. 160	Act III. Śl. 9
(v)	लाङ्गुलेनाभिहत्य·················स्तरक्षुः	Ch. X. 9?	Act II. Śl. 4
*(vi)	मध्येन तनुमध्या मे·················हरिः	Ch. X. 86 (ii)	Act III. Śl. 17
(vii)	असावन्त·················सुमुखि ते	Ch. VI. 184	Act I. Śl. 18
(viii)	वसन्तलेखैक·················वह्निमन्याम्	Ch. X. 50	Act I. Śl. 8
(ix)	सहकुमुदकदम्बैः·················सञ्चरन्ति	Ch. X. 55	Act II. Śl. 7

(c) The above ślokas have at times been cited along with some words or a line or two of prose preceding or following them. These prose portions also agree to the corresponding portions of this manuscript.

S. D. Ch. VI. 182 }
„ 184 }
„ 177 }
„ 191 }
For the corresponding portions in Chandrakalā please see (a) & (b) above.

(d) No other complete copy of 'Chandrakalā Nāṭikā' has yet been found any where. In Schyler's *Bibliography of Sanskrit Drama* published in 1906, the name of Chandrakalā Nāṭikā occurs four times. In page 196 by the side of '*Chandrakalā* is noted A-I which means that Chandrakalā occurs in the list of manuscripts maintained in Aufrecht. T. *Catalogues Catalogorum Pts. I*, Leipzig, 1896-1903. The explanatory note regarding the symbols used, given at the beginning by Schyler, makes one think that one such manuscript is there. But in Appendix II, in page 103 of Schyler's *Bibliography* in the list of dramas is mentioned *Chandrakalā* with an asterisk mark indicating that the drama is known only by name, which means that Schyler knew of no actual manuscript giving the drama.

In page 73 of Schyler' Bibliography, by the side of the name of Nārāyana Kavi has been noted 'Chandrakalā A1'. Reference has been made to this note in the earlier remarks given beside 'Chandrakalā' in pp. 19. It is not quite clear whether the Aufrecht *T. Catalogues Catalogorum* mentions Nārāyaṇa Kavi as the author of the same Chandrakalā of which Viśvanātha is mentioned as the author, or not. We must remember that Nārāyaṇa, the grandfather of Viśvanātha was a writer of eminence who had written "पुष्पमाला" from which ample quotations have been given in the '*Sāhitya-darpaṇa*'. He might have written a Kāvya or a drama called *Chandrakalā* different from the present work. But whatever might be the case, that the present drama is the work of Viśvanātha Kavirāja, cannot be doubted for the reasons stated above. Dr. Karunakar Kar, in the preface to his edition of *Sāhitya-darpaṇa* quoted a part from the *Prastāvanā* of the

* Here though the ślokas differ in language to a certain extent they carry exactly the same sense.

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'*Chandrakalā Nāṭikā*'. On enquiry it is found from him that he had come across only four or five pages of a palmleaf manuscript the contents of which he has quoted in his preface. A comparison of the portions published by him with the corresponding portions of the present manuscript reveals almost complete identity, almost because there are four minor variations which have been noted in the edited copy of the text.

Dr. Kar while discussing the religion of Viśvanatha quotes the śloka "मूर्द्व्याधूयमान······ताण्डवं ते" along with the benedictory verse of the *Chandrakalā Nāṭikā* "जीयासु······वीचयः" to support his contention that Viśvanātha was a Śākta Brāhmaṇa. But while he refers to the latter as drawn from the *Chandrakalā Nāṭikā*, he is silent about the place of occurrence of the first śloka, referred to above. Evidently he did not come across the śloka in the portion obtained by him, as the śloka actually occurs in the fourth act of the drama, but found it in *Sāhitya-darpaṇa*.

(e) In Chapter VI, Section 135 of the *Sāhitya-darpaṇa*, Viśvanātha, to illustrate the dictum नृपदेशादि शान्तिस्तु प्रशस्तिरभिधीयते quotes the śloka which, according to him, is from his other drama '*Prabhāvati*'. "राजानः सुतनिर्विशेष······नारायणे". This śloka, according to him, occurs almost at the close of the drama. Now, almost exactly this śloka with two minor variations occurs just before the last śloka in the *Chandrakalā Nāṭikā*. In the first line instead of "सुतनिर्विशेषमधुना" we find in *Chandrakalā* "सुतनिर्विशेषमखिला". In the third line, instead of "सन्तु क्षमामण्डले" we find in the *Chandrakalā* "सन्तु स्थिरामण्डले". That the ślokas must have been written by the same dramatist comes naturally to our minds. It is likely that as the original MS. was transcribed from time to time by different scribes, minor changes were introduced by them or the Author did not consider it necessary to write an altogether new Praśasti śloka and repeated the Praśasti śloka of one drama in another with minor variations.

(f) At the end of the First Chapter of the "*Sāhitya-darpaṇa*" with reference to Viśvanātha the adjective "श्रीमन्नारायणचरणामृत········" occurs and this is almost same as to the expression "श्रीमन्नारायणचरणारविन्दमधुकरीभूतचेतसः······" occuring in the *Prastāvanā* of the *Chandrakalā Nāṭikā*.

TECHNICAL REMARKS

The *Chandrakalā* is a Nāṭikā proper as described by the author himself through the mouth of the Sūtradhāra in the *Prastāvanā* : "श्री विश्वनाथकविराजस्य कृतिमभिनवां चन्द्रकलानाटिकामभिनेतुमुचितोयं समयः". It displays almost all the

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characteristics of a Nāṭikā as described by Bharata as well as other dramaturgists from time to time including the dramatist Viśvanātha himself in his *Sāhitya-darpaṇa*[1]. Not for nothing Viśvanātha claims to be ' नाट्यवेददीक्षागुरुः" [2]. Perhaps he alone of all the rhetoricians or writers on poetics in his work included an elaborate chapter on dramaturgy and as if to illustrate the principles therein, he wrote the dramas *Chandrakalā* and *Prabhāvati*.

As enjoined by the dramaturgists, this drama is, in the language of Viśvanātha himself, ' क्लृप्तवृत्ता", i. e., its plot has no historical or mythical basis, but is a creation of the imagination of the dramatist. No doubt the name of the hero Chitraratha Deva is synonymous with Bhānu Deva, the name of the King at whose court this drama was staged. There is the mention of the King of Pāṇḍya as his father-in-law[3]. There is also the mention of an expedition of a general named Vikramābharaṇa to conquer Karṇāṭa[4]. But the choice of a name for the hero suggestive of the name of the King is not unusual for a courtier-poet like Viśvanātha who as the King's "सान्धिविग्रहिकः" must have been led to do so to tickle the vanity of the King. In so doing, he was also conforming to the principle enjoined by the dramaturgists that the hero should be "प्रख्यातः" or renowned. In both *Ratnāvali* and *Priyadarśikā* the hero is the semi-historical king Udayana, but the actual plots have no historical bases. There is no historical evidence to suggest that Rājulā Devi, wife of Niśśaṅka Bhānu Deva was the daughter of the King of Pāṇḍya.

There is no evidence to suppose that Niśśaṅka Bhānu Deva had a general named Vikramābharaṇa and a minister named Subuddhi.

The plot is of the type usual in Nāṭikās. Its evident similarity with the plots of *Ratnāvali*, *Priyadarśikā*, even of dramas like *Mālavikāgnimitram* and *Svapnavāsavadattam* indicates its fictitious nature. The characters, as will be seen from the analysis given later, conform to the rules laid down by the dramaturgists with regard to characters of a "Nāṭikā".

The drama, as is proper with Nāṭikās, has four acts. It has an abundance of female characters consisting of the Queen and her attendants. There are five women characters. While the Queen and Chandrakalā are the two most important female characters, Sunandanā, Ratikalā and Mādhavikā play not a small part in

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1. (i) *Nāṭyaśāstra*, Ch. XX, v. 59-68 (ii) *Daśarupa* BK. III, 46 52, (iii) *Sāhitya-darpaṇa* Ch. VI. v. 269.
2. Prastāvanā, (Sūtradhāra's speech, "निजजनकसमधिगतनिखिलसाहित्यतत्वस्य नाट्यवेददीक्षागुरोः")
3. Fourth Act of the Drama.
4. Speech of the Minister Subuddhi at the beginning of the First Act of the drama.

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the development of the plot. The presiding sentiment of the drama, as Dhanañjaya enjoins, is शृङ्गार. While Bharata enjoins that dances, songs and recitations must abound in a Nāṭikā, neither Dhanañjaya nor Viśvanātha mention these as necessary elements. And *Chandrakalā* does not contain dances or songs. Only, as is quite natural in a drama which is primarily erotic in character, most beautiful lyrical ślokas abound in it. In *Nāṭyaśāstra* it is stated that the Nāṭikā should be known also to contain a display of royal manners, fit of anger, its pacification. and acts of deceit, Deceit there is for the Vidūshāka appears in the garb of a tiger and scares away the Queen and her attendants from the pleasure garden. There is the artificial tiger made to cheat the Queen to believe that a tiger had been killed.

Dhanañjaya enjoins that a Nātikā should "contain the Gay style (Kaiśikī), as if joined (respectivily) to the (four) acts" while Bharata is silent about it. Viśvanātha, too, says "कैशिकी वृत्ति स्यात्". The four varieties of the Gay style are 'Pleasant (narman), Outburst of affection (narma-sphūrja), Disclosure of affection (narma-sphota), and Development of affection (narma-garbha). An analysis of the play will show the use of all these varieties of style.

5 THE CHARACTERS

Chitraratha, the King:—

The hero of the drama is Chitraratha Deva and he conforms in every way to the description of the hero of a Nāṭika given in Nāṭyaśāstra,[1] *Daśārūpaka* or *Sāhityadarpaṇa* He is evidently a renowned ...[3]. His friend Vidūshaka refers to him as ' उत्पाटिताशेषकण्टक:'' (Ref. 1st Act). Ratikalā, the Queen's attendant refers to him as ' निरुपमधनुर्विद्यालघुकृताभीमानुज''. The Ministrels coming from his father-in-law's kingdom extoll him to the skies, relating how the kings of Kośala, Āndhra, Hāvaṅga, Vaṅga, Pañcha-Gauḍa and Gurjara bow their heads to him (Ref. 4th Act). His father-in-law, the King of Pāndya refers to him as "सकलभूपालमौलिमणिरञ्जित-चरणारविन्द" (Ref. 4th Act). He himself describes the kings of his dynasty in glowing terms "आत्मबाहुबलनिर्जिताखिलक्षोणिमण्डलसमिद्धतेजसां शशिजन्मनां..........." His minister refers to him as 'तपन इव परा सहस्रताप:'' Thus he is a King of Kings, whose feet are resplendent with the lustre emitted by the jewels in the crowns of the kings, who has the great splendour of the sun about him, who at the end of the drama is congratulated by Goddess Lakshmi hereself and is awarded two boons by her. He

1. *Nāṭyaśāstra*, Ch. XX. v. 60. 27.
2. *Daśarupaka* Bk, III. 47.
3. *Sāhitya-darpaṇa* Ch. VI, v. 260.

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is of the "धीरललित" type, as a hero of a Nāṭikā should be. He is 'निश्चिन्तः', i. e. free from all anxiety of the state. The whole of the drama does not show the King at any place as engaged in activities concerning the state. In the 1st Act, while apologising to the Vidūshaka for not having noticed him though he has been present for long, when he says that it was due to his being merged in the thoughts concerning the world (meaning his empire), the Vidūshaka replies jestfully, "उत्पाटिताशेषकण्टकस्य राज्यपालननिवृत्तिधीसचिवस्य कलितरतिमात्रकौतुहलस्य न खलु ते धरणीचिन्ता, किन्तु तरुणीचिन्ता ।" True, indeed, it is as a description of the King. With all the thorns of enemies plucked out, and the responsibility of administering the country undertaken by the Minister Subuddhi, he seems to have no activity other than taking interest in the ways of beautiful women like Chandrakalā.

He is "कलासक्तः" or "कलापरः", a lover of arts. He is poetic by nature and the exquisite ślokas in which he describes his beloved from time to time indicate his artistic talent. Viśvanātha has not been able to develop this side of his character very much. The King is not the equal of Vatsarāja Udayana, the hero of *Ratnāvalī* and *Priyadarśikā*, who is a master in the art of music. But that he is a patron of learning, and an abode, as it were, of the arts is testified to by the śloka sung by his minister Subuddhi on coming to his presence in the Fourth Act of the drama. He is described as "हरिरिव विबुधाभिनन्दितः" and "शिशिरमरिचिरीवाश्रयः कलानां".

Light-hearted due to freedom from the responsibility of administering the country, he can relish the practical joke of the Vidūshaka who, in the disguise of a tiger scared away the Queen and her attendants from the pleasure-garden. He, too, gleefully stoops to deceitfulness for the sake of the furtherance of his love with Chandrakalā by asking the Śavara to place in the garden an artificial tiger with arrows pierced into it.

He is sweet and graceful in nature. His manners show the good breeding of a true aristocrat. Chivalrous and loving in his behaviour towards Chandrakalā, he, nevertheless, remains polite towards his Queen. Even while he is planning to meet his new beloved, though he is afraid of the possible ire of the Queen, he has not a single rude or impolite word aimed at her. He would not hurt her if he could avoid it. It is this that distinguishes him from Vidūshaka, who stoops to an impolite joke at the cost of the Queen when he says that if the King becomes the slave of Chandrakalā, then all the ladies in the harem including the Queen and Vasantalekhā become her slaves too. He promptly goes in to the inner apartment when called by the Queen through Ratikalā. The Second Act shows him in the company of the Queen enjoying the moon-lit night and no where is his behaviour

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indicative of his present attachment to Chandrakalā in preference to the Queen. Lovingly he addresses her, refers to her 'मुग्धभाव', flatters her by saying that the moon for rivalling her lotus-like face in beauty deserves punishment, that the tiger has afforded him the delightful opportunity of receiving the embrace of the Queen even when he had not asked for it. Like Vatsarāja in *Priyadarśikā* and *Ratnāvalī* or Agnimitra in *'Mālavikagnimitram'* he tries to pacify the Queen when she detects his unfaithfulness or angrily punishes his beloved. All through his manners are courteous and gentle.

Thus the King is the typical "नायक" of a Nāṭikā, in the line of Vatsarāja Udayana.

Chandrakalā :—

Chandrakalā is the heroine of the drama. Even as Śri Harsha Deva names his two dramas (Nāṭikās) *Ratnāvalī* and *Priyadarśika* after the names of the heroines Ratnāvalī and Priyadarśikā respectivily, Viśvanātha, too, prefers to name his Nāṭikā after the name of the heroine "Chandrakalā"

While Bharata's *'Natyaśāstra'* is silent about the characteristics of the heroine of a Nāṭikā, Dhanañjaya in his *Daśarūpaka* describes her as follows :—

"नायिका तादृशी मुग्धा दिव्या गति मनोहरा
अन्तःपुरादि सम्बन्धात् आसन्ना श्रुति दर्शनैः
अनुरागो नवावस्थो नेतुः तस्यां यथोत्तराम् !"(1)

Viśvanātha in his *Sāhitya-darpaṇa* describes her in the similar manner :—

"नवानुरागा कन्यात्र नायिका नृपवंशजा(2)

Chandrakalā conforms in every way to this description of the heroine of a Nāṭikā given by the dramaturgists. Though she remains in the harem in the position of a companion of the Queen ("देव्याः प्रियसखीपदे स्थापिता") she is towards the end discovered to be the younger sister of the Queen, the daughter of the King of Pāṇḍya. Even before she is known to be the daughter of the Pāṇḍya King by others, Subuddhi knows that she is born in a royal family. (Ref: प्रस्तावना........ राजवंशजेयमिति कथयित्वा"). '

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1. *Daśarūpaka*, Bk III. vv. 50, 51
2. *Sāhitya-darpaṇa* Ch. VI..v. 269.

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She is 'दिव्यागतिमनोहरा' or as Haas translates "charming and exceedingly fascinating". She is described by the King's minister Subuddhi as "निरुपमसौन्दर्यं लक्ष्मीरिव विग्रहवतीति". The ministrels who come as messengers of the King of Pāṇḍya describe her as "भुवनानां आभरणं", "विधेः निर्माणनैपुण्यस्य कषणं", "युवनयनानां मदनं", and "सुलक्षणानां निवासभवनं" i. e. the ornament of the (three) worlds, the very test of the skill in creation of God, the delight of the eyes of the youth, the abode, as it were, of noble virtues.

In similar language the King too describes in the First Act :—

तारुण्यस्य विलासः समधिक लावण्यसम्पदोहासः
धरणितलस्याभरणं युवजनमनसो वशीकरणम्

She is described by the King in the very first speech of his as the "लावण्यामृतपूरपूरणमयी सृष्टिः परा वेधसः"—the supreme creation of the Creator and in the Fourth Act when she is brought to his presence adorned by the wedding garments, he wonders :—

पञ्चबाणविजयाधिदेवता लोकलोचनचकोरचन्द्रिका ।
सृष्टिरद्भुत कीयमीदृशी निर्मिता कथमिव प्रजासृजा"

From time to time eloquently the King describes the beauty of her limbs, her face, and thus we have the picture of a lady of unparallelled beauty and charm of personality.

It is due to her stay in the harem that she and the King develop mutual love. In fact, she had been placed in the harem by the minister Subuddhi for that very purpose[1]. Sunandanā, too, says that the Queen, apprehensive that the King would fall in love with her at her very sight, placed her in the position of a dear friend[2]. It is here in the harem that even though kept in great secrecy, she is by chance observed by the King. Thus she corresponds to Padmāvatī of *Svapnavāsavadattam*, Ratnāvalī of *Ratnāvalī*, Priyadarśikā, of *Priyadarśikā* Mālavikā of *Mālavikāgnimitram* all of whom reside in the harem and are noticed there or in the pleasure gardens by their respective lovers.

The King falls in love with her immediately and Chandrakalā, too, falls in love with him at the same time as is evident from the statement of Sunandanā.

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1. Ref : *Prastāvanā* अन्तःपुरचारिणीमिमामवलोक्य स्वयमेव परिग्रहीष्यति स्वामीति"
2. Ref : *Prastavanā*......"देव्याः प्रियसखीपदे स्थापिता"

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While for the King who has his Queen, love is not a new experience, it is so for her, a tender maiden who is just blossoming forth into the full bloom of youth. The Queen, her elder sister, is evidently much older than herself. Chandrakalā must have been born sometime after the marriage and departure to the husband's house of the Queen, for the Queen does not even know that she has a sister named Chandrakalā. And now in the harem, like Priyadarśikā, like Ratnāvalī, like Padmāvatī or Mālavikā, she feels the first impact of love. Like them too, she is a *Mugdhā* type of heroine. While Viśvanātha himself does not use the term *Mugdhā* for the heroine of a Nāṭikā, he describes her as 'नवानुरागवती'. Dhanañjaya enjoins in his *Daśarūpaka* that she should be a *Mugdhā* and a *Mugdhā* heroine is described by him in the following manner:—"मुग्धा नववयःकामा रतौ वामा मृदु क्रुधि" or 'the inexperienced (kind of wife) (*Mugdhā*) has the desire of new youth, is coy in love and gentle in anger[1]'.

Viśvanātha slightly develops upon it when in *Sāhitya-darpaṇa* he writes:—

"प्रथमावतीर्णयौवनमदनविकारा रतौ वामा ।
कथिता मृदुश्च माने समधिकलज्जावती मुग्धा ॥([2])

Such is indeed Chandrakalā. Her new-born youth in all its splendour is eloquently described in the śloka: "अब्जद्वन्द्वमहर्निशं······मण्डलः ।" The speech of the King, thereafter, indicates the effects of the passions of love in Chandrakalā (नूनमियमन्तर्निहितप्रमदनविकारा वर्त्तते). The effect of love soon reveals itself in her ways. (Ref śl. "मुहुस्मेरापाङ्ग·············मनाक्"). Her face reveals joy (मुखकमलमुद्भिन्नपुलकं). Her lovelorn condition is aptly described by the King in the ślokas 'रहितप्रियप्रयोगं······श्वासः', 'जरठलवली······विचिन्त्यते'. But the tender girl is shy of her new-found love. Even though she is thrilled by love at the sight of the King, she bends her head down as she is taken away by the attendants of the Queen.

When she, wandering in the company of her friend Sunandana, sees the King suddenly, she lowers her face out of shyness (सचकितं व्रीडं नमयति). She cannot reply out of shyness when the King questions her "कुतः प्राप्तश्चन्द्रो विगलितकलङ्कः सुमुखि ते" and she wants to go away, so shy she is of remaining in the presence of the King.

(1) *Daśarūpa*, Bk. II., 26. Translation by Hāās.
(2) *Sāhitya-darpaṇa*, Ch. III. v. 72.

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But her legs hardly move. When she is asked to present one sixth of the flowers plucked by her to the King, she feels too shy to do so and remains standing with her face bent low. When at last she persuades herself to present the flowers inspite of her shyness, due to excitement of love, her hands so shake that the flowers fall to the ground. Thus illustrations need not be multiplied to show how modest, how coy this young lady is.

She displays gentle anger as her friend Sunandanā jokes at her, She also displays mild jealousy when she supposes that the King cannot be trusted as he is afraid of the Queen ("देवी प्रकोपभीते महाराजे अस्माकं को विश्वासः"—Act, III).

She is "रतौ वामा" i. e. out of shyness, she is hesitant to participate in acts of love even though she feels the passion strongly and so the King in Act III complains "वैलक्ष्यस्य भवत्यसाववसरो नैतावतस्तेऽधुना, किं नामाननचन्द्रमा नमयसि प्राणाधिके प्रेयसि ॥"

Chandrakalā is not a girl accomplished in the art of music and dancing as Mālavikā in *Mālavikāgnimitram* of Kālidāsa is nor is she an artist like *Ratnāvalī* of Śrī Harsha's drama *Ratnāvalī* who paints her lover's visage admirably.

Chandrakalā is endowed with noble virtues (सुलक्षणा). She is described by the Minister Subuddhi as such (अत्यन्तसुलक्षणेति निरूप्यमाणा). The minstrels of the King of Pāṇḍya describe her as the very abode of noble virtues ("निवासभवनं सुलक्षणानां सा'-Fourth Act). Subuddhi, as he comes across her, hears the supernatural voice :—

"यस्तु भूमिपतिर्भूमौ पाणिमस्या ग्रहीष्यति ।
लक्ष्मीःस्वयमुपागत्य वरमस्मै प्रदास्यति ॥"

And so it actually turns out, for, towards the end of the drama, when the marriage of the King and Chandrakalā materialises, Goddess Lakśhmī herself appears, and offers boons to the King. Thus she is of an auspicious nature. In this respect she is similar to Ratnāvalī whom Yaugandharāyana wants to give in marriage to King Udayana for the sake of increasing his prosperity ('स्वमिनः वृद्धिहेतौ'). About Ratnāvali, too, it is said by Vasubhūti.—"योऽस्या पाणिग्रहणं करिष्यति स सार्वभौमो राजा भविष्यतीति". She is like Padmāvati in *Svpnavāsavadattam* 'who', as Yaugandharāyaṇa says, 'it had been prophesied by prophets like Pushpaka and Bhadra, would become the consort of King Udayana and cause the death of his enemies and bring great honour to him.'

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The Queen :—

Vasantalekhā, the Queen of Chitraratha, plays an important role in the drama *Chandrakalā.* The Queen in a Nātikā is always a significant character, next in importance only to the hero and the heroine. She is vitally related to the plot. In fact, both the complication and the resolution of the plot are due to her. The King proceeds cautiously in the path of his new love ever afraid of the Queen. But for all his cautiousness, through the carelessness of the light-hearted Vidūshaka, the new love is exposed, and the Queen in anger usually imprisons the heroine. Thus the crisis takes place and we are in suspense. It is she again who resolves the crisis when she herself offers the hand of the new beloved of the King to him, knowing to her shock or surprise at last that the young lady is her own sister. Of her role, says Dhanañjaya in *Daśarūpa :—*

देवी तत्र भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ।
गम्भीरा मानिनी कृच्छ्रात् तद्वा न नेतृसमागमः ॥"[1]

And Viśvanātha himself writes :—

"सम्प्रवर्त्तेन नेतास्यां देव्यास्त्रासेन शंकितः ।
देवी भवेत् पुनर्ज्येष्ठा प्रगल्भा नृपवंशजा
पदे पदे मानवती तद्वशः संगमो द्वयोः ॥[2]

Such is Vasantalekhā, in every respect similar to the Queens in *Ratnāvalī*, in *Priyadarśikā*, in dramas like *Svapnavāsavadattām* and *Mālavikāgnimitram* which, though not Nāṭikās, are very similar to them.

She is the seniormost wife of the King and hence is known as 'देवी'. She is a 'प्रगल्भा' type of Nāyikā i.e., she is a mature woman, well-versed in the arts of love, ever moved by her youthful passion to desire the loving company of her husband. We first hear of her from Ratikalā who informs the King that she is in the deepest anxiety for not having got the loving company of the King for a long time and so awaits in eagerness having sent all her attendants in search of him.

"यौवनान्धा" and "स्मरोन्मत्ता" in tha language of Dhanañjaya, the Queen, as she moves about gaily with the King in the pleasure-garden in the moon-lit night, significantly suggests that the lily of the great tank should be without delay wedded to the moon, for the moon has by himself already placed his ray-like hand on her sprout-like palm. She is, as enjoined by Viśvanātha, "पदे पदे मानवती", for when the King points out the distance of the moon as also the absence of a

1. Book III. v. 49. *Daśarūpa.*
2. *Sāhitya-darpaṇa*—Ch. VI, v 269.

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mind and so of love in the lily or flatteringly points out that the moon deserves no favour for he tries to rival her face, she complains that all his love for her is but untrue as he is not prepared to fulfill an insignificant desire of her such as that.[1]

On hearing the supposed roar of the tiger she immediately embraces the King in fear. She would cling to the body of the King, keen as is her craze for love, and so she persuades the King not to go. ("अलं ते तत्र गमनपरिश्रमेण") and when she fails to do so, she cries :—"यदि त्वया अवश्यं गन्तव्यं तदा मयाऽपि गन्तव्यं". She only leaves at last due to the great persuasion of the King with tears in her eyes, wistfully looking at the King even as she withdraws.

She cannot bear separation from the King for a long time. As soon as she hears of the death of the tiger, she comes to the pleasure-garden with the "अर्घ्यपात्र".

Blinded by her love, she refuses to suspect unfaithfulness on the part of the King and is piqued by the suggestion of her maid Ratikalā that the King is secretly engaged in love with some young lady since her foot-prints are to be seen.

It has been said by Bhaṭṭi; "न मानिनी संसहतेऽन्यसंगमम्"[2] and so the Queen, 'मानिनी' as she is, is roused to great ire on discovering the faithlessness of the King. She hurries away from his presence. But she does not fail to continue the watch over the King and is duly informed by her friend माधविका. When she comes to the pleasure garden and finds the King and Chandrakalā together, she steps forward and orders Chandrakalā to be tied in the arm by the 'उत्तरीय' and the Vidūshaka and the maid Sunandanā to be tied together by a लतापाश'. She is thus as unsparing as the Queens in the other Nāṭikās like *Priyadarśikā* or *Ratnāvalī* or dramas like *Mālavikāgnimitram* or *Svapnavāsavadattam*. Her 'मान' is so great that the King at the end of the Third Act wonders how he will be able to remove it.

But she it is again who is responsible for the union of the King and Chandrakalā. Again like the Queens of the dramas mentioned above, she comes to know of the accidental loss of her sister, her recovery, her being placed in the

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1. "आर्यपुत्र, जानामि यथा किल असत्य एव ते सकलोपि मय्यनुरागबन्ध यस्य मम एतावन्तमपि मनोरथं पूरयितुं न कदापि चित्तवृत्ति प्रसरति ।" (Vide. Act II.)
2. *Bhatti-Kāvyam*, 2nd Canto, Śloka 9.

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harem along with her and like them, too, full of repentance and regret, and with apologies to Chandrakalā for having tortured her, gracefully offers her to the King.

The Fourth Act is an act of reconciliation. The beginning of it shows the Queen in a changed mood. Even as in other Nāṭikās, here too, the Queen, probably enthusiastic due to the coming of the messenger from her father's house, forgets the unfaithfulness of the King and thereafter acts in the manner stated in the previous paragraph. It brings out her loving dutifulness towards the parents, her affectionate concern over the fate of her sister, her womanly softness as contrasted with the calmness of her husband, the King, and finally her generous love for the King. The 'मानिनी' has now given place to a dutiful daughter and a loving wife whose only concern is the happiness of the husband even if that means his taking another as wife.

The Vidūshaka:—

While Dhanañjaya in his *Daśarupaka* describes the Vidūshaka simply as "हास्यकृत्"[1] or the creator of mirth, Viśvanātha, the author of *Chandrakalā*, following many dramaturgists before him describes Vidūshaka as follows:—

"कुसुमवसन्ताद्यभिधः कर्मवपुर्वेशभाषाद्यैः ।
हास्यकरः कलहरतिर्विदूषकः स्यात् स्वकर्मज्ञः ॥"

i. e. the Vidūshaka's name should be indicative of flowers or of the spring season; his activities, gestures and postures, garments and ornaments and mode of speaking must be such as to raise the laughter of men; he must be quarrelsome; amongst all his actions, the filling of his own stomach must be the primary one. This description eminently fits the Vidūshaka of the drama *Chandrakalā*. His name is 'रसालकः' suggestive of the juicy fruits of the spring season. The Vidūshaka is described as "नायकसहायः" and also as "श्रृङ्गारसहायः" by dramaturgists. He is ever the loving friend of the King, and the most consistent supporter of the King in his love intrigue. He is, in fact, a key character in the Nāṭikās which can be considered as comedies of love-intrigue. In this drama, Rasālaka is deeply concerned about the King who in his absorption in thoughts of the beloved fails to notice him. Rasālaka like all Vidūshakas is full of 'अभिमान' when neglected by the King. He is sorry for him and finds means to effect his union with Chandrakala, though ultimately his efforts fail due to his own foolish vanity

1. *Daśarupaka*, Ch, II. v. 13.
2. *Sāhityadarpaṇa*, Ch, III. v. 61.

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He is the King's confidant in his amorous dalliance. He is his assistant in love, the minister of amour and he is proud of his role as such. He claims to have surpassed in his intelligence all the other ministers (अतिशायितसकलमन्त्रिबुद्धिविभवेन).

He is vain enough to claim himself as a 'सुब्राह्मण' but he is usually referred to by the maids of the Queen as also by the Queen herself as 'महाब्राह्मण' or 'महीब्राह्मण' even as the Vidūshakas in other Nāṭikās are referred to by their opponents. Fond of ornaments, he wears the ring of Chandrakalā and then asks the Queen for her necklace. When he gets it, in his foolish vanity, he displays the ring too and proudly says:—'See, how beautiful I am !" and thus discloses the whole scheme to the Queen. Thus through him the union of the lover-King and the heroine takes place and through him again the tragic complication arises.

The vanity of his is further displayed when he declares, holding his sacred thread, that he will curse.

Funny in his actions, in his gestures and postures and in his garments, Rasālaka is extremely humorous too in his language. He is witty. When the King says that he could not notice the Vidūshaka as he was busy in thinking of the affairs of the state, he says that it is not "धरणीचिन्ता" but "तरुणीचिन्ता", the thought of young women due to which he could not notice him. When the King speaks of the fire of amorous passion, Vidūshaka wants him to put out the fire by water drawn from the pond (दीर्घिकोद्धृतसलिलकुम्भेण). When the King speaks of his looks merged in the pool of beauty of the beloved, he asks him to raise it up with the help of fishermen (कैवर्तं प्रवेश्य उत्तोलयतु).

He is given to slangs. He repeatedly refers to the maid-servants of the Queen as "गर्भदास्याः दुहितरः" or "दास्याः दुहितरः".

When the Queen orders that he should be tied with Sunandanā face to face, he indulges in a coarse joke.

Like all Vidūshakas, he is very very fond of food. Even when he is describing the charm of the moon, he cannot find more apt comparisons than articles of food. Says he:

"एष शशधरबिम्बो दृश्यते हैयङ्गवीनपिण्ड इव"

Elsewhere again he refers to "मरुता राशीकृतानि सहकारप्रसूनकानि" as "नवखण्डकूटतुल्यप्रभाणि" and says that the "अशोकगुच्छाः" charm the mind due to their "गुड्लड्डुकसदृशभाव". Thus, even while describing elements of nature like flowers, he can find parallels for them only in food articles.

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In this way, Rasālaka of this drama conforms to the traditional conception of the Vidūshaka and plays as important and as comic a role as Vasantaka does in *Ratnāvali*.

Subuddhi:—

Subuddhi is faithfully created by Viśvanātha in the tradition of Yaugandharāyaṇa of *Swapnavāsavadattam* or *Ratnāvalī*. He is like them a worthy unselfish minister and so the King has left the administration of the state entirely to him (राज्यपालननियुक्तधीसचिव······) and is himself engaged in amorous adventures.

The King's interest is the primary concern of his and so he manipulates in such a way that the King comes across Chandrakalā and falls in love with her, because he knows that the King is to attain great prosperity through his marriage with Chandrakalā. He is cautious, and avoids the ire of the Queen by hiding his purpose from her. Skilfully he introduces Chandrakalā into the harem as one related to him and deserving to be placed in the position of an attendant of the Queen. He conspires with the Queen's maid to achieve his purpose and finally does achieve it. Thus it is he who really sets the wheel of action of the drama in motion. Though he appears but rarely in the drama, he plays a very significant role.

The Minor Characters:—

Sunandanā and Ratikalā, the two maid-servants have been assigned two different roles. Sunandanā is presented as the confidante of the minister Subuddhi and she aids Chandrakalā to attain union with the King, while Ratikalā remains the faithful attendant of the Queen. Their characters are subtly distinguished. Sunandanā is soft-hearted, sympathetic in her attitude towards the King and Chandra-Kalā in their new-found love, scheming in her enthusiasm for effecting the union of the lovers. She is considered worthy of trust by Subuddhi, and proves herself as one deserving greater trust and confidence than the Vidūshaka deserves.

Ratikalā is different. She is the jealous guardian of the Queen's prestige and has no sympathy for the King in his new amorous adventure. She has a more penetrating understanding of men's characters than what the Queen herself has, and while the Queen, in her fondness towards the King, is not able to notice the obvious indications of his faithlessness, she does, and bluntly points that out to the Queen. It is she who foils the scheme of the Vidūshaka and leads the Queen to the scene of the union of the King and Chandrakalā.

The ministrels are of the traditional type praising the King to the skies. It is they who unravel the mystery of the heroine's identity and in a way thereby remove the obstacle in the way of the union of the King and his beloved.

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(3) PLOT

After the reciting of the benedictory verse the Sūtradhāra calls the Naṭi and declares that as the Gajapati Niśśaṅka Bhānu Deva is present among the audience, it is the proper occasion for staging the Nāṭikā named *Chandrakalā*. Then the Naṭi asks pertaining to which season she should sing and the Sūtradhāra directs her to sing on the prevailing spring season. Thus even as the drama *Ratnāvalī* starts with the Spring-festival (वसन्तोत्सव) this drama is staged in the spring season and in describing the season, the Sūtradhāra indicates that the primary sentiment of the drama is to be Śṛṅgāra, (Ref. the expression:—"विरचित विरहिकर्णज्वरं" and the śloka "लताकुञ्जं......दिशि दिशि")

The song of the Naṭi in Prākrit "भ्रमूभ्रन्तो......भमरो' is more directly indicative of the plot. Even as the bee without leaving his long-loved 'कुन्द' creeper kisses the 'रसालवल्ली' freshly endowed with sweet smell, so also without giving up the Queen, the King will love Chandrakalā, newly endowed with the charms of youth.

The *Prastāvanā* like that of *Ratnāvali* is of the 'कथोद्घात' variety. In the latter even as the Sūtradhāra utters the śloka 'द्वीपादन्य......भूतः' from behind the screen, and Yaugandharāyaṇa utters 'साधु भरतपुत्र साधु । एवमेतत् कः सन्देहः' and then repeats the same śloka, so, too, here after the Sūtradhāra utters the śloka 'चिरादधिगतंवस्तु......ममस्तदनुधावति', from behind the screen Subuddhi says—'साधु, शैलूष साधु' and then repeats the same śloka.

Then follows the *Vishkambhaka* wherein we find the minister Subuddhi relating how he came across Chandrakalā and hearing at the moment a heavenly voice that the King who would marry her would be personally blessed by the Goddess Lakshmī herself decided to get her married to the King, and so placed her in the harem as an attendant of the Queen, so that the King might see her accidentally and fall in love with her. Then comes Sunandanā and relates to him how the King seeing Chandrakalā has fallen in love with her.

ACT I

The King is lost in the contemplation of his new-found beloved and at first does not notice the presence of the Vidūshaka who is piqued by the indifference of the King, but soon the Vidūshaka attracts his attention and he relates to him his love for Chandrakalā. Into the garden of pleasure wherein the love-lorn King and his friend, the Vidūshaka are wandering come Chandrakalā and maid Sunandanā, and the two friends, the King and the Vidūshaka, observe them from

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behind the creepers. Chandrakalā, too, evidently pining in love for the King, seems to have been persuaded to visit the pleasure-garden by Sunandanā. Chandrakalā, as she advances to pluck the flowers of the Mādhavī creeper, notices the King who offers to pluck them for her as she is too soft and delicate for the job. Chandrakalā in her modesty makes an effort to move away, but like Śakuntalā she does not like to leave. Vidūshaka says that since the one-sixth of every thing is the due of the King, Chandrakalā should present one-sixth of the flowers collected by her to the King. But even as Chandrakalā advances to do so, the flowers fall from her hands shaking with excitement. The King collects the flowers from the ground and holds them to his heart as they are, according to him, the concrete symbols of her affection for him.

At this moment, observing the approach of Ratikalā, the Queen's trusted maid, Chandrakalā and Sunandanā out of fear hide behind the creepers. Ratikalā informs the King that the loving Queen is longing for his company and has sent messengers all around to find him out. The King considers it politic to return to the Queen even though his mind is now fixed on Chandrakalā, but he assures Chandrakalā in a veiled speech that he will not rest until he returns to her.

ACT II

The King and the Queen are moving about in the garden of pleasure. The Queen is full of amorous feelings and suggestively describes the lily of the tank as keen on marriage with the moon. The King feigns pleasure in her company but his mind longs for Chandrakalā. Then suddenly a hue and cry is raised that a fierce tiger has entered into the pleasure-garden and is scaring away every one. The King persuades the terrified Queen to move into the harem along with her attendants and prepares to kill the tiger. But the tiger turns out to be no other than the Vidūshaka himself in the garb of a tiger who thus scares away the Queen so that the King can meet Chandrakalā. The King directs the hunter to place a sham tiger with arrows sticking to it for the Queen to see. Then enters Chandrakalā evidently under the influence of the passion of love. The King and his friend observe her from behind the creepers as she expresses her anguish of love. She blames the moon, faints as her friend Sunandanā cracks joke with her about her love for the King. The King issues out of the hiding place, and raising her up consoles her. But at this moment they are informed that the Queen is coming to greet the King for having killed such a tiger. As Chandrakalā starts to go, she falls down in grief. The King raises her up and bids her adieu. Chandrakalā departs with her friend. He gives the ring that has fallen out from the finger of Chandrakalā to the Vidūshaka to keep it hidden under his upper garment. The Queen

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comes with a pot containing offerings and congratulates the King. On the way, the discerning Ratikalā has hinted that the King is probably in the company of another lady, but the Queen in her fondness for the King refuses to believe it. As the Queen congratulates the King, the Vidūshaka asks for a reward and the Queen gives him a necklace. This tickles the vanity of Rasālaka who immediately displays the ring of Chandrakalā also and says "See ,how beautiful I am" !. Thus the secret amour of the King is disclosed and the Queen angrily goes away from the garden throwing off the hand of the appealing King. The Vidūshaka still does not realise his blunder until the King explains it to him, and then he declares his intention to please the Queen some how.

ACT III

The Prelude indicates that some time has elapsed. The Vidūshaka declares that the soft-hearted Queen has now begun to favour the King again. But she has kept Chandrakalā in the house of Sunandanā not knowing that the latter is an accomplice of the King. The Vidūshaka now plans to effect the union of Chandrakalā in disguise with the King on that night through the help of Sunandanā. At this moment comes Mādhavikā, who feigning to be an accomplice too, persuades the foolish Vidūshaka to disclose his plot.

After the prelude appears the King in a love-lorn condition appealing to the cuckoo, the Mango tree, the birds and the dear, the Aśvatha tree, the bees and the Malaya wind to disclose where Chandrakalā is. He appeals to the mercy of the God of Love. But he is sorely disappointed. In the darkness of the night he moves about thus pining for his beloved when the Vidūshaka turns up to inform that Chandrakalā has been brought to the platform of pearls. In the meanwhile the Queen with Ratikalā and Mādhavikā comes and, hiding behind the creepers, observes them. The King and Chandrakalā meet and exchange words of love. The Queen is bitter and moved to anger by the insulting statement of the Vidūshaka that from that time since the King becomes the slave of Chandrakalā, all the people in the harem including the Queen become her slave too, She issues out of the place of hiding and orders the imprisonment and removal of Chandrakalā and the binding of the Vidūshaka and Sunandanā together in a knot of creepers. The King is left sighing over his misfortune.

ACT IV

Some time has elapsed. The King is still pining for the love of Chandrakalā who evidently continues to remain imprisoned. But it seems that the Queen is already reconciled to the King and the Vidūshaka, for she sends the latter

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to inform the King of her desire to meet along with him the two minstrels who have come as messengers form her father's house. Probably she has been immensely pleased by the coming of these messengers form her father the Pāṇḍya King after a long time and so has chosen to forgive her husband. The King then sitting with the Queen on the pearl-platform inside the palace receives the minstrels who inform that the Pāṇḍya King is spending his time in great distress due to the loss of his second daughter during the course of a hunting expedition. Messengers had been sent all around and the Brāhmaṇas who had been sent to the Āndhra-deśa have returned with the information that the young princess had got into the hand of a Śavara king who wanted to sacrifice her at the alter of the goddess Vindhyavāsinī, on the fourteenth day of the dark fortnight. But on that night holding her hair in his hand, when he was going to cut off her head, her cries drew the notice of some of the armed attendants of the general Vikramābharaṇa who was then out on a military expedition. These men rescued the princess cutting off the head of the Śavara king and presented her to Vikramābharaṇa who in his turn sent her to minister Subuddhi. The Pāṇḍya King has now sent a request to Chitraratha Deva through the minstrels to marry the young princess with the permission of the Queen Vasantalekhā. Then Subuddhi is called to the presence and he discloses that the princess is no other than Chandrakalā herself who had been placed by him in the harem as he had heard the heavenly prophecy that the king who would marry the girl would be personally blessed by Goddess Lakshmi herself. The Queen is filled with regret, orders Chandrakalā to be brought to the presence decorated with the best of dresses and ornaments, tearfully embraces her as she comes, and apologises for her cruelty. Then finally she presents her to the King who gladly and gratefully accepts her.

Thus the denouement takes place. As prophesied before, Goddess Lakshmi herself appears and offers boons. The King asks for nothing other than the presence of constant devotion to her in his family. Offered a fresh boon, he asks for her blessing so that the King may treat the subjects like sons, the men of conscience and reason may ever be appreciative of virtues and also be victorious, crops, gold and wealth may increase in the peaceful world and unpolluted devotion for Nārāyaṇa may ever remain in the bosoms of men.

The plot, it will be seen, is hardly original. Its pattern is the same as that of *Ratnāvalī* or *Priyadarśikā*, even of dramas like *Mālavikāgnimitram* and *Svapnavāsavadattam*. It could have been probably hardly otherwise in view of the rules for Nāṭikā enjoined by the dramaturgists. In our discussion of characters we have pointed out the evident similarity of characters in this drama with the corresponding characters in earlier Nāṭikās and in dramas like *Svapnavāsavadattam* and

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Mālavikāgnimitram. Situations and springs of action are practically the same and even the denouement of the drama is of the same type. The transition from the end of the third Act to the denouement in the fourth is rather sudden though the action seems to steadily advance up to the end of the third Act. But such is the course of the action in most of the Nāṭikās in Sanskrit. There is an obvious improbability. One wonders how the Queen could accept the 'शिलातरक्षुः' as a real 'तरक्षुः'

(6) *A Critical Estimate of the Play* :

Viśvanātha is not a dramatist par excellence. He is primarily an erudite scholar; a rhetorician who seems to have experimented in the field of the dramatic form of literature. No doubt it is not possible to make a comprehensive estimate of Viśvanātha as a dramatist until his two other dramas *Narasimha-Vijaya* and *Prabhāvati-Pariṇaya* have become availble for study. But this single drama does not place him very high in the rank of the dramatists.

In the section 'Technical Remarks' it has been pointed out how in the theme, in characters, in fact in almost every respect the drama strictly conforms to the conception of Nāṭikā as found in the works of different dramaturgists. In the depiction of characters he seems to have achieved the brilliance of Śri Harshadeva if not that of Bhāsa.

The plot, as has been pointed out, is hardly original. Conforming to the rules of dramaturgy does not require keeping to a stock plot, or to stock situations. Viśvanātha has evidently imitated the earlier masters and has revealed hardly any great dramatic imagination as such.

There are flashes of really brilliant poetry, both descriptive and fanciful, occurring in this drama.

A unique description of the tiger presenting the very picture of it as it were in all its ferociousness is found in the lines:-

"लाङ्गूलेनाभिहत्य…………रतरक्षुः" (*Vide* Act II)

and in the lines :-

"उदरयैकंपादं ………… परितः" (*Ibid*)

The approach of the night with all her darkness has been magnificently seized in the two ślokas :-

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"आस्तीर्णा इव नीलचेल निचयैः……सर्वादिश" (*Act III*)

and "आलोकाय भवन्ति न……संहृत्य नीतं वलात्" (*Ibid*)

The palace in all its brilliance is described in the Śloka :—

"दीप्तोऽनन्त…………सौधो मम" (*Act IV*)

The beauty of the heroine again is described from time to time in touching fanciful poetry - *e. g.*

(a) "सा दृष्टि…………वेधसः" (*Act I*)
(b) "अब्जद्वन्द्वं…………शीतद्युतेर्मण्डलः" (*Ibid*)
(c) "असावनतभ्रद्……………सुमुखि ते (*Ibid*)
(d) "विम्बस्यासुकृतेन…………निर्मितम्" (*Act III*)

The love-lorn beloved is exquisitely described - *e. g.* :—

(a) "आयान्तीमधिगत्य…………चुम्बितम्" (*Act III*)
(b) "अर्पति मयि समीपं…………कटाक्षः" (*Act III*)
(c) जरठलवली……………………विचिन्त्यते (*Act II*)

The pathos of the heart of the King pining for the beloved is brought out in moving verses - *e. g.*

"गीतं कर्णपुट द्वयेन…………नैवासवः (*Act IV*)

There are lyrical outbursts of love - *e. g.*

"वैलक्ष्यस्य……………विनिर्वापय" (*Act III*)

The advent of the spring is exquisitely described in prose by the Sūtradhāra in the *Prastāvanā* after which he sings a most musical Śloka pertaining to the *Malaya* wind blowing softly :-

"लताकुञ्ज…………दिशि दिशि"

Chandrakalā, thus, though not brilliant as a drama, has many salient features of beauty in it, and coming as it does from the pen of Viśvanātha, deserves the greatest consideration of the scholars as well as the men of literary taste.

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Dramatis Personae

MEN

सूत्रधारः—The Chief Manager of the Play.

नटी—An Actress.

चित्ररथ देवः—The King.

सुबुद्धिः—King Chitraratha Deva's Minister.

रसालकः—Vidūshaka or The Court Jester.

कञ्चुकी—The Chamberlain of the King.

शबरः—The Keeper of the pleasure-garden.

वन्दिनौ—The messengers of the King of Pāṇḍya.

WOMEN

लक्ष्मीः—The Goddess.

वसन्तलेखा—The Chief Queen, Daughter of the King of Pāṇḍya.

चन्द्रकला—The Second daughter of the King of Pāṇḍya living incognito in the palace as a companion of the Queen.

रतिकला
माधविका } The Attendants of the Queen.

सुनन्दना—The Friend of Chandrakalā.

परिचारिकाः—The maid-servants.

PERSONS MENTIONED

पाण्ड्येश्वरः—The King of Pāṇḍya.

विक्रमाभरणः—The General of the King's Army.

शबरस्वामी—The Śavara Chief.

मेदिनी—Another queen of King Chitraratha Deva.

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चन्द्रकला नाटिका

श्री गणेशाय नमः

अविघ्नमस्तु

प्रथमोऽङ्कः

जीयासुः शफरायमाणशशभृल्लेखाः स्खलत्कैरव-
घातोद्भ्रान्तमधुव्रतव्रजमिषादुत्क्षिप्तनीलांशुकाः ।
विन्दन्त्यो[1] गिरिजाकटाक्षपतनादादित्यजासङ्गमं
नृत्यद्भर्गकिरीटकोटिचपलाः[2] स्वर्गापगावीचयः ॥ १ ॥

[नान्द्यन्ते]

सूत्रधारः—अलमतिविस्तरेण । (नेपथ्याभिमुखमवलोक्य) आर्ये, इतस्तावत् ।

(प्रविश्य)

नटी— एसाम्हि । आणवेदु अज्जो । (क)

सूत्र— आर्ये, पश्य पश्य । अयमिदानीं यवनपुरपुरन्ध्रीवर्गनिर्गलदविरलनयनजलधारानिर्धौतगिरिकन्दरो निजभुज[3]प्रतापतपनसमुत्सादितारातितिमिरनिकरश्चोलकोशलवङ्ग[4]हावङ्ग[5]कोच[6]-काञ्चीगौडडाहाल[7]मत्स्य[8]म्लेच्छलाट[9]कर्णाटप्रमुखराजराजीव[10]रजनीकरः सकलगुणरत्नरत्नाकरो निखिलानवद्यविद्यानिधिरर्थिकुलकल्पद्रुमः सभामध्यमध्यास्ते[11] गजपतिमहाराजाधिराजः त्रिकलिङ्गभूमण्डलाखण्डलः श्रीमन्निःशङ्कभानुदेवः[12] ।

(क) एषाऽस्मि । आज्ञापयत्वार्यः ।

Dr. K. Kar in the preface to his edition of 'साहित्यदर्पणः' has published a portion of the First Act of Chandrakalā-Nāṭikā based on a few leaves of a palm-leaf manuscript of that drama found by him. Variations noticed in it are marked with asterisks :

1. विभ्रत्यो * 2. चपला * 3, MS. gives the reading निजमुज: . Henceforth MS. stands for "MS. gives the reading" 4. लवङ्ग * 5. टावङ्ग * 6. Probably Cooch-Behar 7. काल * 8. मञ्जु * 9. नट * 10. राजेवराजि * 11. सभामध्यास्ते * 12. श्रीमन्न निःशङ्कभानुदेवः *

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आच्छन्ने घर्मधाम्नि[1] प्रखरहयखुरक्षुण्ण[2]पृथ्वीरजोभिः
क्षिप्ते नक्षत्रलक्ष्ये नभसि करिकरो[3]द्धृतगङ्गापयोभिः ।
ज्योत्स्नाभिः कीर्त्तिचन्द्रे धवलयति जगज्जैत्रयात्रावकाशे
गौड़क्ष्मापाललक्ष्मी[4]र्व्यरचयदचिरादेव यस्याभिसारम् ॥ २ ॥

यदस्माकमिदानीं[5] चतुर्दशभाषा[6]महाकविनिखिलानवद्यविद्यामहोदधिराजहंसमहापात्र-श्रीचन्द्रशेखरतनूजन्मनः श्रीमन्नारायणचरणारविन्दमधुकरीभूतचेतसः निजजनक-समधिगतनिखिलसाहित्यतत्त्वस्य नाट्यवेददीक्षागुरोः गौरवै[7]कबान्धवस्य गजपति-महाराज्यसान्धिविग्रहिक[8]श्रीविश्वनाथकविराजस्य कृतिमभिनवां चन्द्रकलानाम नाटिका-मभिनेतुमुचितोऽयं समयः ।

नटी—आणवेदु अज्जो कदमं समअं उद्दिसिअ गाइस्सम् । (क)

सूत्र—आर्ये ! अमुमेवाचिरोपस्थितकेतकीपरिमलमिलितमधुकरवधूनिकर[9]झङ्कारमुखरितदिशाभोगं मलयाचलदरीगलितनिर्झरसलिलशीकरशिशिरधीरमारुतचूतकाननं दरदलित[10]चूताङ्कुरास्वादसुन्दरमदकलकलकण्ठकुलकलितकाकलिविरचितविरहिकर्णज्वरं वसन्तसमयम् । इह हि :

लताकुञ्जं गुञ्जन्मदवदलिपुञ्जं चपलयन्
समालिङ्गन्नङ्ग[11] द्रुततरमनङ्गं प्रबलयन्[12] ।
मरुन्मन्दं मन्दं दलितमरविन्दं तरलयन्
रजोवृन्दं विन्दन् किरतिमकरन्दं दिशि दिशि ॥ ३ ॥[13]

(क) आज्ञापयत्वार्यः (1[14]) कतमं समयमुद्दिश्य गास्यामि ।

1. घर्मधाम्नि * 2. MS. क्षुण्णं 3. करिवरो * 4. MS. लक्ष्मि 5. तस्मादस्माक-मिदानीं * 6. भाषाविलासिनीभुजङ्ग * 7. MS. सौरत्रैक which makes no sense. It may be read either as पौरवैक or as गौरवैक । Dr. Kar's MS. gives it as सहृदयैक 8. सान्धिविग्रहिक महापात्र * 9. MS. मधुकरीर वधूनिकर 10. MS. दरलित 11. MS. समालिङ्ग नङ्ग 12. *Vide* Dr. K. Kar's Ed. of साहित्यदर्पणः pp. 462, Footnote I प्रचलयन (ख. पु.) 13. *Vide* साहित्यदर्पणः, Chapter 8, Rule 5, Second illustration (pp. 462. Dr, K. Kar's Ed.) 14. MS, तदाज्ञापयत्वार्यः ।

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नटी—(गायति)

अमुअन्तोबि णिअं तं[1] कुन्दरदं सुइरउबहुत्तं
चुम्वइ रसालवल्लीं अहिणवमहुगन्धं भमरो ॥ ४ ॥ (क)

सूत्र—(सशिरःकम्पम्) आर्ये, साधु गीतम् । एवं खलु शिथिलितपौर[2] कुन्दलतानुरागातिशयमभिनवप्रफुल्लसहकारवल्लीनिबद्धप्रेमाणं मधुकरं वर्णयन्ती सत्यमाह[3] भवती । तथाहि :

चिरादधिगतं वस्तु[4] रम्यमप्यत्रधारयत्[5]
पुरः प्रतिनवं वीक्ष्य मनस्तदनुधावति ॥ ५ ॥

(नेपथ्ये)

साधु ! शैलूष, साधु !
चिरादधिगतमित्यादि—

सूत्र—(आकर्ण्य) आर्ये, अयमसावितः प्रागएव क्षोणिभुजश्चित्ररथदेवस्य सुबुद्धिनामा प्रियामात्यः । तदावामपि समनन्तरकरणाय सज्जीभवावः ।

[इति निष्क्रान्तौ]

प्रस्तावना

[ततः प्रविशति सुबुद्धिः "साधु शैलूषे"त्यादि नेपथ्योक्तं पठित्वा]

सुबुद्धिः—अनेन खलु चन्द्रकलायां भर्त्तुरनुरागबन्धः स्यान्नवेति चिन्तयतो मम दत्तमेव प्रतिवचनं भवता[6] । तथा ह्येषा कर्णाटविजयार्थं प्रस्थितेन विक्रमाभरणाख्येन सेनापतिना मध्येमार्गं कुतोऽप्यधिगत्य निरुपमसौन्दर्यलक्ष्मीरिव विग्रहवतीति राजवंशजयमिति[7] कथयित्वा मत्परितोषकाङ्क्षिणा मदन्तिकं प्रहिता । मया चात्यन्तसुलक्षणेति[8] निरूप्यमाणा तत्काले च

यस्तु भूमिपतिर्भूमौ[9] पाणिमस्या ग्रहीष्यति[10]
लक्ष्मीः[11] स्वयमुपागत्य वरमस्मै प्रदास्यति ॥ ६ ॥

(क) अमुञ्चन्नपि निजां तां कुन्दलतां सुचिरोपभुक्ताम्[12]
चुम्बति रसालवल्लीं[13] अभिनवमधुगन्धां भ्रमरः ॥ ४(क) ॥

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1. MS. णितं 2. MS. शिथिलनमौ च 3. MS. स यमाह 4. MS. त्वस्तु 5. MS. अवाधारयत् 6. MS. भवन्ती 7. MS. गज शजेय मति 8. MS. गत्यन्तं सुलक्षणेति 9. MS. भूमिपतिभूमौ 10. MS. ग्रहिष्यति 11. MS. लक्ष्मी 12. MS. सुरोपभुक्तां 13. MS. रसालवल्लीं

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इत्यमानुषीं गिरमाकर्ण्य तत्परिणयेन भर्त्तुरुपचयं महान्तं चिन्तयता पाण्ड्यराजदुहितु-र्महादेव्या भयेन स्वयं महाराजेनैनां परिणाययितुमशक्नुवता न्तःपुरचारिणीमिमामव-लोक्य स्वयमेव परिग्रहीष्यति स्वामीति विचिन्त्य मम वंशजयं सखीपदे स्थापयित्वा परिपालनीयेति सादरं समर्पिता देव्याः। (विचिन्त्य) तत् कुतः पुनरिदानीं आकर्णयामो वृत्तान्तमेतस्याः। कथं चिरादाहूयमानापि नाभिवर्त्तते मामन्तःपुरचारिणीसुनन्दना।

(प्रविश्य)

सुनन्दना —अज्ज, वन्दामि। (क)

सुबुद्धिः—सुनन्दने, कथय चन्द्रकलावृत्तान्तम्।

सुनन्दना—अज्ज, कधिदु भिणमि। (ख)

सुबुद्धिः—कथय। नखलु सम्भवय रहस्योद्भेदमस्मादृशेषु।

सुनन्दना—पुव्वं क्खु कधिदं ज्जेव मए अज्जस्स। इअं क्खु दंसणमत्तकेणज्जेव महाराआ-अणुराअबन्धणं भविस्सदित्तिसासङ्कन्तिणवि अज्जगौरवणिअन्तिदाए देवीए[9A] पिअ-सहिपदे स्थापिता वदइ। दाणीं च अदिपउत्तेण[10] गोविज्जमाणावि अदक्किदेण देवोसमीवमुवगच्छन्तस्स[11] महाराअस्स[12] लोअणगोअरे पडिता। (ग)

(क) आर्य, वन्दे।

(ख) आर्य कथयितुं बिभेमि।[13]

(ग) पूर्वं खलु कथितमेव मया आर्याय[14]। इयं खलु दर्शनमात्रकेणैव[15] महाराजानु-रागबन्धनं भविष्यतीतिआशङ्कयन्त्या आर्यगौरवनियन्त्रितया[16] देव्या प्रियसखीपदे स्थापिता वर्त्तते[17] इदानीं च अतिप्रयत्नेन[18] गोपाय्यमानापि अतर्कितेन देवीसमीपमुपगच्छतः[19] महाराजस्य लोचन-गोचरे पतिता।

1. MS. महाजनैनां 2. MS. अशक्नुवानेन 3. MS. मिमावलोक्य 4. MS. परि-ग्रहिष्यति 5. MS. समर्पिका 6. MS. आकर्णयामि would have been more appropriate as in this speech neither before this line nor after it the first person plural verb has been used. However, as in a worthy person like the अमात्यः first plural nominative is not inadmissible, the first person plural verb has been retained. 7. MS. चिरादा 8. MS. सुनन्दा। From time to time सुनन्दा has been written in the place of सुनन्दना 9. MS. दंसममत्तकेण 9A. MS. ···णिअन्तिदादेवीए 10. MS. अदिपडित्तेण 11. MS. देवी-समीमुवगच्छतस्स 12. महाराअस्स does not occur in the manuscript. 13. MS. विभेम 14. MS. आर्यस्य 15. MS. दर्शनमात्रकेणापि। The change has been made to make the Sanskrit rendering closer to the corresponding Prakrit sentence—ज्जेव standing for एव 16. MS. आर्ये गौरवनियन्त्रितया 17. Absent in MS. But as वदित्ति occurs in the corresponding Prakrit passage वर्त्तते has been introduced, though a more exact form of वर्त्तते in Prakrit would have been वत्तई or वट्टई 18. Ms. प्रतिप्रयुत्येन 19. MS. उपगच्छत।

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सुबुद्धिः—ततस्ततः ।

सुनन्दना—तदोइअं[1] मन्थरतरलतारगं[2] महाराअं[3] आलोअन्ती[4] ससम्भ्रमं देवीपरिअणेहि दूरदो णीदा । (क)

सुबुद्धिः—ततस्ततः ।

सुनन्दना—तदो पहुदि देवीभयादो बाहिजतिरोहिदविआरो अहंणिसं मदणाणलभमिदन्तरो वट्टदि महाराओ । (ख)

सुबुद्धिः—भद्रे, तत् कथं महाराजस्य त्वरितमनया सङ्गमो भवति[5] ।

सुनन्दना—अज्ज, मम उवायेण समुप्पणो ज्जेव । (ग)

सुबुद्धिः—कः पुनरुपायस्ते ?

सुनन्दना—अज्ज, महाराअणिओएण चन्द्अलं अणुसरिदुं तुवरिदा ण सकोमि इध चिरं ठादुं । ता पच्छा किहिंस्स । (घ)

[इति निष्क्रान्ता]

सुबुद्धिः—(विचिन्त्य) तदहमपीदानीं राज्यानुसन्धानाय गच्छामि ।

[इति निष्क्रान्तः]

(क) तत[6]इयं मन्थरतरलतारकमहाराजमालोकयन्ती ससम्भ्रमं देवीपरिजनैर्दूरतो नीता ।

(ख) ततः प्रभृति देवीभयात् बाह्यनिरोहितविकारोऽहर्निशं मदनानलभावितान्तरो[8] वर्त्तते महाराजः ।

(ग आर्य, ममोपायेन समुत्पन्न एव ।

घ) आर्य महाराजनियोगेन चन्द्रकलामनुसर्त्तुं त्वरिता न शक्नोमि इह चिरं स्थातुम् । तत् पश्चात् कथयिष्यामि ।

1. MS. इयं 2. MS. समच्छुरतरलतारगं । But as the Sanskrit rendering given in the MS. is मन्थरतरलतारकं, the alteration is made. However, as मच्छुर means मात्सर्य समच्छुर will mean with मात्सर्य or with cheerfulness, and the expression will mean with gay and restless eye. 3. MS. महाराअ 4. MS. आलोअन्त 5. MS. भवतु 6. MS. क च 7. MS. ··मलोकयन्ती 8. 'मदनानलभ्रमितान्तरो' would have been closer to the corresponding Prakrit phrase.

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विष्कम्भकः

[ततः प्रविशति मदनावस्थां नाटयन राजा विदूषकश्च]

राजा—(सचिन्तम्)

सा दृष्टिर्नवनीर नीरजमयोवृष्टि[1] स्तदष्यानन्नं
हेलामोहनम-वय-नजनिताकृष्टिर्जगच्चेतसः[3] ।
सा भ्रू वल्लि[4] रनङ्गशार्ङ्ग[5] धनुषो यष्टि[6] स्तथास्यास्तनु-
लावण्यामृतपूरपूरणमयी सृष्टिः[7] परा वेधसः || ७ ||

विदूषकः—कथं सुइरोवस्थिदं पेक्खन्तोवि मं अण जाणादि पिअवअस्सो । (क)

राजा— पुनः "सा दृष्टि···" इत्यादि पठति । ।

विदूषकः—भो वअस्स[8], कधं एवं अणणुभूदपूव्वं अधीरतां आअरन्तो मयिवि गोवेसि चित्तगदं । (ख)

राजा—(पुनस्तदेव पठति) ।

विदूषकः—(उच्चैः) जइ अहं रहस्सभेदवाअणं पि ण दे ता इदो गच्छम्मि । (ग)

राजा—(विलोक्य)कथं समीप एव वर्त्तते मे प्रियवयस्यो[9] रसालकः ! सखे, मया खलु न विदितोऽसि धरणीचिन्तापरवशेन ।

(क) कथं सुचिरोपस्थितं पश्यन्नपि मां न जानाति प्रियवयस्यः ।[10]

(ख) भो वयस्य, कथमेवं अननुभूतपूर्वं अधीरत्वमाचरन् मय्यपि गोपयसि चित्तगतम् !

(ग) यद्यहं रहस्योद्भेदभाजनमपि न ते तदितो गच्छामि ।

1. MS. clearly gives नवनीरनीरज. So, the line apparently means:—That look is, as it were, a shower of lotuses blossoming forth in fresh water (in water that has newly accumulated). But, the sense of line will considerably improve if we substitute नवनील for नवनीर. 2. MS. वृष्टि तदप्याननं 3. MS. कृष्टिजगचेतमः 4. MS. वल्लि 5. MS. शार्ङ्ग 6. MS. यष्टि तथा 7. MS. सृष्टिपरा 8. MS. अवस्स 9. MS. प्रियवस्यो 10. MS. पिय पियवयस्य:.

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विदूषकः—उत्पाडिदासेसकण्टअस्स रज्जपालणणिउत्तधीसइवस्स कलिदरदिमेत्तकोदूहलस्स ण क्खु दे धरणीचिन्ता किंन्तु तरुणीचिन्ता[1] (क)

राजा—(सभयम्) आः. मिथ्यावादिन्[2], नीचैः शंस, नीचैः शंस[3]।

वसन्ततेलैकनिबद्धभावं परासु कान्तासु मनः कुतो मे[4]।
प्रफुल्लमल्लीमधुलम्पटः किं मधुव्रतः काङ्क्षति[5] वल्लिमन्याम्[6] ॥ ८ ॥

विदूषकः—भो वअस्स, सच्चं। जादा पुण मल्लिआवि गिम्हआलपरिणामेण ओसरणन्त महुरसा भोदि तदा[7] घणकालसमागमेण अहिप्फुरन्त[8] कदम्बवल्लि सोवि अहिलसदि। (ख)

राजा—सखे, तूष्णीको भव। अलमनेनालीकपरिहासेन।

विदूषकः—(सरोषम्) भो वअस्स, जइदाणीं अहं रहस्सभेदभाअणं[9] पिणदे[10]ता इदो गच्छामि। (ग)

(इति गन्तुमुपक्रमते)

राजा—(करे धृत्वा) सखे, तिष्ठ तिष्ठ। तद् यथा देवी न जानाति, तथा त्वयाचरणीयम्।

विदूषकः—यदा देवी जाणादि तदा एवं ज्जेव सवामि। (घ)

(इति यज्ञोपवीतं स्पृशति)[11]

राजा—मयैतद्य खलु देवीसमीपमुपगच्छता मयान्तःपुरे काऽपि कन्यका दृष्टा। इयं खलु :—

(क) उत्पाटिताशेषकण्टकस्य राज्यपालननियुक्तधीसचिवस्य कलितरतिमात्रकौतूहलस्य न खलु ते धरणीचिन्ता किन्तु तरुणीचिन्ता।

(ख) भो वयस्य, सत्यं। यदा पुनर्मल्लिकापि ग्रीष्मकालपरिणामेनापसरन्मधुरसाभवति[12], तदा घनकाल समागमेनाभिस्फुरत्कदम्बवल्लीं[13]सोऽप्यभिलषति।

(ग) भो वयस्य यदिदानीं अहं रहस्यभेदभाजनमपि नतं तत् इतो गच्छामि[14]।

(घ) यदा देवी जानाति, तदा एवमेव[15] शपामि।

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1. MS. तरुणि चिन्ता 2. MS. मिथ्यावादिने 3. MS. नीचैः सशनैः शंस। 4 नः in the Śloka as quoted in Dr. Kar's Ed. of साहित्यदर्पणः, Ch X, 69. 5 MS. काङ्क्षति 6. वल्लिमन्याम् 7. MS. तदा 8. MS. अहिप्फुरन्त 9. MS. रहस्सभेदभाअणं 10. MS. वे 11. MS. पृशति 12. MS. मधुसा भवत 13. MS. कदम्बवल्लि 14. As the Sanskrit rendering of the original Prakrit speech had not been given in the MS. this has been suggested. 15. MS. एव मे।

Digitized by PPRACHIN, SOA

तारुण्यस्य विलासः समधिक लावण्यसम्पदो हासः[1] ।
धरणितलस्याभरणं युवजनमनसो वशीकरणम्[2] ॥ ६ ॥

विदूषकः—तदो किं ताए पड़िवण्णं ? (क)

राजा—अनन्तरं च :—

मुहुः स्मेरापाङ्गं दरविगलिता[3] कुंचितपुटम् ।
वितन्वाना दृष्टा परिमितनिमेषं मयि मनाक् ॥ १० ॥

विदूषकः[4]—...कदाइं मरुता णवखण्डकुडतुल्लपह्वाइं सहआरप्पसुणआइं चित्तं हरन्ति ।
गुडलड्डुअसच्छभावाङ्कुरप्प[5] भिन्नमउलाश्र अशोअगुच्छा ॥ ११ ॥ (ख)

[ततःप्रविशति[6] "सखि, पश्य" पश्य इति[7] नाटयन्ती चन्द्रकला सुनन्दना च]

चन्द्रकला—(दीर्घं निश्वस्य स्वगतम्) अवि णाम एसो महाराओ पुणोवि मे लोअणपथा अलंकरणं भवे । (ग)

(क ततः किं तया प्रतिपन्नम् ?

(ख) राशीकृतानि मरुता नवखण्डकुटतुल्यप्रभाणि सहकारप्रसूनकानि ।
चित्तं हरन्ति गुडलड्डुकस्वच्छभावाङ्कुर प्रभिन्नमुकुलाश्च अशोकगुच्छाः ॥ ११ ॥

(ग) अपि नाम[8] एष महाराजः[9] पुनरपि मे लोचनपथा[10]लंकरणं भवेत् ।

1. MS. समधिकसम्पदो हासः 2. *Vide* Dr. K. Kar's Ed. of साहित्यदर्पणः, Ch. III, 111. The omission of लावण्य injures the sense as well as the metrical pattern of the Śloka. The text of the Śloka is the same in all available editions of साहित्यदर्पणः. 3. MS. दरविलिता 4. MS. here does not mention the name of the speaker who is obviously the Vidūshaka. The first part of the word, ending in कदाइं, also does not occur in the MS. However as the corresponding Sanskrit ward is राशीकृतानि, we may suppose the Prakrit word to have been रासिकदाइं । 5. MS. वेखण्ड, 6. Absent in the MS. 7. MS. ईर्ं । सखि पश्‍ पश्य' is written below this line ; but evidently it is a part of this line '8. MS· ना 9. MS. महाराज 10. MS. यथा

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सुनन्दना—अदि पिअसहिए। (क)

(इत्युभे माधवीलतायाः कुसुमावचयं नाटयतः)

विदूषकः—(अग्रतः अवलोक्य—साश्चर्यम्) अम्मो, कहं इध महिदले सुरकण्णआ परिब्भमदि।(ख)

राजा— अधो विन्यस्यन्ती मुखकमलमुद्भिन्नपुलकम्।
कश्चिन्नीता बाला द्रुतमहह देवीपरिजनैः॥ १२॥

विदूषकः—तदो किं तए आचरितम्? (ग)

राजा—सखे, किमन्यत्? अनया खलु बध्वा निजगुणसंघैर्भृशं समाकृष्टचेतसः प्रभृति हृदये दिवानिशं मे भवति मदनानलो ज्वलितः।[1]

विदूषकः—हिमाणहे, ता अविलम्बिदं परिसिरिअ दिहिआस्सिअ सलिलकुम्भेण णिव्वाविअदु एसो वहिः। (घ)

राजा—(ईषद् विहस्य) सखे,

परिहाय सुधाधारां तामेव मृगलोचनाम्।
याति निर्वाणतामेव कथ्यतां कथमन्यथा॥ १३॥

(क) अयि प्रिय सखि।[6]

(ख) आश्चर्यं, कथमिह महीतले सुरकन्यका परिभ्रमति!

(ग) ततः किं तया आचरितम्?

(घ) आश्चर्यम्, तदविलम्बितं परिसृत्य दीर्घिकोद्धृतसलिलकुम्भेन निर्वाप्यतामेव वह्निः।

1. MS. ईद 2. MS. सुरकण्णआ 3. Absent in MS. 4. MS. सखे किमन्दत्? अनया खलु बध्वा निजगुणसंघे भृटीत्समाकृष्टचेतसः पसभं हृदये दिवानिशं मे दोदि मदनानलो जलित। Obviously here the manuscript is confusing. This is a speech of the king which should be entirely in Sanskrit. But, there are two प्राकृत expressions : 'दोदि' and 'जलित'. Even when they are rendered into Sanskrit, the meaning does not become clear unless we replace संघे and भृटीत् by संघै and भृशं। MS. does not mention the speaker of the line. Obviously it is a speach of the king. 5. MS. यातु 6. MS. dosenot give the Sanskrit rendering.

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विदूषकः—भो वअस्स, ता किं ईदिसा अदत्थागदेणावितए एत्तिकं कालं तुह्निकेण वट्टी अध गेवा चित्तदोतसमङ्गमोबाओ । क[1]

राजा—सखे, अनया वद्धसख्यया सुनन्दनया[2] कुसुमावचये व्याजादिदानीमेव लीलोपवनमानीता तत्रैव महाराजनयनपथातिथिर्भवत्विति प्रतितान्य । (सविस्मयं अङ्गानि[4] निर्दिश्य) कथमत्र—

अब्जद्वन्द्वमहर्निशं विकसितं सौवर्णमत्राहितं
रम्भास्तम्भयुगं ततश्च[5] पुलिनं लावण्यवारिप्लुतम् ।
तस्मिन्नुन्मदकुम्भिकुम्भयुगलं रत्नैकलेखाद्दतं[6]
राजत्यत्र पुनः कलङ्करहितः शीतद्युतेर्मण्डलः ॥ १४ ॥

(विचिन्त्य) नूनमियमन्तर्निहित[7] प्रमदनविकारा वर्त्तते, यतः —

हसति परितोषरहितं निरीक्ष्यमाणापि नेक्षते किमपि ।
सख्यामुदाहरन्त्या मसमञ्जसमुत्तरं दत्ते[8] ॥ १५ ॥

विदूषकः—(चन्द्रकलां निर्दिश्य) भो वअस्स, तादाणी इमाए सुधाधाराए णिव्वाविअदु[10] जलिदो मदणाणलो । (ख)

राजा—सखे, इदमेवोचितमिदानीम्[11] । तथापि क्षणमिहैव लतान्तरितौ[12] रहस्यश्रुतिमालोकयावस्तावदेतस्याः ।

(इत्युभौ लतान्तराले प्रविशतः)

चन्द्रकला—(दीर्घं निःश्वस्य—स्वगतम्) हिअअ, हिअअ, तादिसदुल्लहत्थविहिदणीवद्धस्स[13] समुइदा दे ईदिसी अवत्था । (ग)

(क) भो वयस्य, तद् किं ईदृशावस्थागतेनापि त्वया एतावन्तं कालं तूष्णीकेन स्थीयते अथ कोऽत्र चिन्तितस्तस्याः[14] सङ्गमोपायः ।

(ख) भो वयस्य, तदिदानीं अमुया सुधाधारया निर्वापयतु ज्वलितं मदनानलं[15] ।

(ग) हृदय, हृदय, तादृश दुर्लभार्थविहितनिबन्धस्य[16] समुचिता ते ईदृशी अवस्था ।

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1. Ms. ईदसा अवस्थागदेणाविदण 2. MS. अनल्या 3. MS. वद्धसख्यासुनन्दना 4. MS. सविस्मयविस्मारङ्गानि 5. MS. ततःश्च 6. MS. रत्नैकलेशोद्दतं 7. MS. अन्तर्मिहित 8. MS. मसख्यामुदाहरन्त्यम्...... 9. *Vide* P. V. Kane's Ed. of साहित्यदर्पणः Ch. VI, 182.

The Śloka is the same in all editions. Only in the preceding line, in the place of अन्तर्माहित in the MS. of चन्द्रकला they have अन्तःपिहित ।

10. MS. णाव्वाविदअदु 11. MS. इदंवोचितमिदानीं 12. MS. लतान्तरितौ 13. MS. ता हिअअ २ तादिसदुल्लहत्थविदहिणीवद्धस्स 14. MS. चिन्तितस्याः 15. MS. ज्वलितो मदनानलः 16. MS. निबद्धस्य

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सुनन्दना—हला चन्दअले, इदं क्खु एत्थ थोकउन्नदाए केसरलदादाए साहाए वट्टदि रमणिज्जं कुसुमं । ता दाणी उच्चिणोदु[1] तं पिअसहि । (क)

राजा—(निशम्य) सखे, शृणु तावत् । चन्द्रकलेति नामास्याः ।

विदूषकः—भो वअस्स[2], तुमंपि महीमहेसरो । (ख)

राजा—ततः किम् ।

विदूषकः—ता जुत्तं क्खु दे सिरसि णिधाणं एदाए । (ग)

राजा—(ईषद् विहस्य) सखे, कथमीदृशो मादृशानां भाग्योदयः ! (चन्द्रकला बाहुमुन्नमय्य उन्नत-शाखागतकेशरकुसुमावचयं नाटयति)

राजा—(सस्पृहमालोक्य सखे, पश्य खल्विदानीं[3]

दरप्रकाशे कुचकुम्भमूले द्रुतं निपत्य द्रुतकर्बुराभे[4] ।
लावण्यपूरे विनिमग्नमुच्चैर्नमे[5] कदाचिन् बहिरेति चेतः ॥ १६ ॥

विदूषकः—ता अविलम्बिदं केवट्टं पवेशिअ उत्तोलिअदु । (घ)

राजा—अहो, सुबुद्धिता प्रियवयस्यस्य[6] ।

सुनन्दना—हला, पेक्ख, पेक्ख, इयं क्खु उन्मीलन्तपरिमलं सहआरपादवं अइरेणज्जेव आलिङ्गिस्सदि णवकुसुमिदा बालमाहवीलदा[7] । (ङ)

चन्द्रकला—(सविकारमिव पश्यति)

(क) सखि चन्द्रकले[8], इदं खलु अत्र स्तोकोन्नतायां केशरलतायाः शाखायां[9] वर्त्तते रमणीयं कुसुमम् । तदिदानीं उच्चिनोतु एतत् प्रियसखी !

(ख) भो वयस्य, त्वमपि[10] महीमहेश्वरः ।

(ग) तद्युक्तं खलु ते शिरसि निधानमेतस्याः ।

(घ) तदविलम्बितं कैवर्त्तं प्रवेश्य उत्तोलयतु ।

(ङ) सखि, पश्य पश्य, इयं खलु उन्मीलत्परिमलं सहकारपादपं अचिरेणैव आलिङ्गिष्यति नवकुसुमिता बालमाधवीलता[11] ।

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1. MS. उच्चणेदू 2. MS. वस्स 3. MS. खल्विदानं 4. MS. कर्बुराभे 5. MS. निमे 6. MS. प्रियवस्यस्य 7. MS. बालमादीलदा 8. MS. इदं सखी चन्द्रक्ले । Though हला is admissible in Sanskrit, it has most often been rendered into सखि in the MS. 9. MS. केशरलतायां शाखाया 10. MS. त्वमिति 11. MS. माधवीलता । बाल is accidentally ommitted.

विदूषकः—भो वअस्स, शुणु दाव साभिप्पाअं[1] क्खु एदं वअणं। (क)

राजा—न खलु सम्भावयामि मे पुण्यपरिपाकमीदृशम्।

सुनन्दना- हला, इमाइणोमालिआए मए उच्चिणिअन्त[2] कुसुमाइं। तस पुण ताए माहवीलदाए उच्चिणीअन्तु। (ख)

(इति राजालङ्कृतां माधवीलतामङ्गुल्या निर्दिशति)

चन्द्रकला - यं रोअदि पिअसहिए। (ग)

(इति गच्छति)

(राजानमवलोक्य सचकितव्रीडं मुखं[3] नमयन्ती स्तम्भमभिनीय सानन्दं स्वगतम्)

अम्महे, कधं फलिदोवि मे असमणुवुत्तिसम्भाविणिजो मणोरधद्दुमो। (घ)[4]

राजा—(सहर्षमुपसृत्य) प्रिये, (आत्मानं निर्दिश्य) प्रिये, कथय, कथय—

अङ्गानि खेदयसि किं शिरीषकुसुमपरिपेलवानि सुधा[5]।
अयमीहितकुसुमानां सम्पादयिता तवास्ति दासजनः[6] ॥ १७ ॥

सुनन्दना—(जनान्तिकम्) हला, कधं तए दंसणमेत्तकेणावि एव्वं वसिकिदो भट्टा। (ङ)

चन्द्रकला—हला, कि तए मिदध परिहासेण अहं उवहसीअदि। (च)

(क) भो वयस्य, शृणु तावत्[7] साभिप्रायं खलु इदं खलु इदं वचनम्।

(ख) सखि, अमुष्या नवमालिकाया मया उच्चीयन्ते कुसुमानि। त्वया पुनस्तस्याः माधवीलताया उच्चीयन्तां।

(ग) यद्रोचते प्रियसख्यै।

(घ) आश्चर्य कथं फलितोऽपि मे असमनोवृत्तिसम्भावनीयो मनोरथद्रुमः।

(ङ) सखि, कथं त्वया दर्शनमात्रकेणापि[8]एवं वशीकृतो भर्त्ता।

(च) सखि, किमिति त्वया वितथपरिहासेन अहमुपहस्ये[9]।

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1. Absent in the MS. 2. MS. निच्चिणीअन्त 3. मुखम् does not occur in the MS. obviously accidentally omitted. 4. MS. असमणुवुत्तिसम्भाविणिजा 5. MS. शिरीष रिपेलवानि 6. *Vide* Dr. K. Kar's Ed. of साहित्यदर्पण: Ch. VI, 201. The Śloka is the same in the editions of P. V. Kane Gurunath Vidyanidhi-Bhattacharya and others. In the line preceding प्रिये occurs only once and प्रिये कथय, कथय do not occur thereafter in any edition. आत्मानं निर्दिश्य occurs after the first line of the śloka. 7. शृणुतावत occur twice in the MS. 8. MS. दर्शनमात्रेणापि 9. MS. उपहसते

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राजा—(चन्द्रकलाया मुखं निर्दिश्य) प्रिये, कथय, कथय,

असावन्तश्चञ्चद्विकचनवनीलाब्जयुगल-
स्तलस्फूर्जत्कम्बुर्विलसदलिसंघात उपरि ।
विना दोषासङ्गं सततपरिपूर्णाखिलकल:[1]
कुतः प्राप्तश्चन्द्रो विगलितकलङ्कः सुमुखि ते ।[2] ॥ १८ ॥

चन्द्रकला – हला, आअच्छ, आअच्छ । इदो दाणीं गच्छंम्ह । देवी क्खु अम्हे अणुसरिस्सदि । (इति गच्छन्ती स्तम्भमभिनीय) अच्चो, कुदो गच्छन्तिए मए[3] चरणा ण गच्छदि । (क)

सुनन्दना—(जनान्तिकम्) हला, जदो चित्तं ण गच्छदि । (ख)

चन्द्रकला—(सस्मितम्) हला, सव्वधा ण विरमसि परिहासादो । (ग)

सुनन्दना—हला, पतमदोवि तए पासअकेलिए तुहि सहत्थउचिणिदव्वा सहआरपल्लवा मे धारीअन्ति । ता उच्चिणेदु एदे । पुच्छा पुण जधासुहं गच्छदु पिअसहि । (घ)

(चन्द्रकला तथा करोति)

राजा—(सस्पृहमालोक्य)

चूतपल्लवचयं निजकान्त्या खण्डितं प्रथममेव मृगाक्षि ।
यद्करः करग्रहेण पुनस्ते खण्डयत्यनुचितं परमेतत् ॥ १९ ॥

(क) सखि, आगच्छ, आगच्छ । इतः[5]इदानीं गच्छावः । देवी खलु आवामनुसरिष्यति । आश्चर्यं, कुतो गच्छन्त्या मम चरणौ न गच्छतः ।

(ख) हला, यतः चित्तं न गच्छति[7] ।

(ग) सखि, सर्वथा न विरमसि परिहासतः[8] ।

(घ) सखि, प्रथमतोऽपि त्वया पाशककेलौ तव स्वहस्तोच्चेतव्याः[9] सहकारपल्लवाः मया धार्यन्ते[10] तदुच्चीयन्तामेते[11] पश्चात्पुनर्यथा सुखंगच्छतु प्रियसखी[12] ।

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1. MS. किलः 2. *Vide* Dr. Kar's Ed. of साहित्यदर्पणः Ch. VI. 187. The śloka is the same in all editions of *S. D.* But प्रिये, कथय, कथय, coming before the śloka here do not occur thereafter in any edition. आत्मानं निदिश्य occurs after the first line of the śloka 3. MS. मन्तए 4. MS. सस्मितमीति 5. MS. पचिमम्मेवि 6. MS. इति 7. Not given in the MS. 8. Absent in the MS. As हला is usually rendered into सखि in the MS. we have done so. 9. MS. स्वहस्तो चेतव्याः 10. MS. मयार्यते 11. MS. तदुच्चीयतामेते 12. MS. प्रियसखी ।

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चन्द्रकला—(पुलकस्वेदमभिनीय[1] सखीं प्रति) सहि, गेह्ण एदं । अहं गच्छम्मि । (क)

[इति गन्तुमुपक्रमते]

विदूषकः—भोदि सअलाणं पुहविसंपण्णाणं सट्ठंस भाइणो[2] राआणो होअन्ति । ता कधं तुमं उच्चिणिदकुसुमपल्लवाणं सट्ठंसं[3] पिअवअस्सस्स अदाउण गन्तुं अहिलससि ? (ख)

सुनन्दना—सच्चं भणादि अज्जो । तदसुदाणिं भट्टीणो हत्थे उचिणिदकुसुम पल्लवाणं सट्ठंसं । (ग)

[चन्द्रकला सव्रीडमधोमुखी तिष्ठति]

सुनन्दना—हला, सव्वदो राआणं सट्ठंसोवि[4] जुजिज्जि[5] व्यावहारोज्ज व एसो । ता कुदो एत्थं वि दे लज्जा । (घ)

चन्द्रकला—यं रोअदि पिअसहिए । (ङ)

[इति सवैलक्ष्यं हृदयांशुकावगुण्ठितान कुसुमपल्लवान ददाति]

राजा—उपनयतु मे सुकृतपादपस्य परिणतं फलमिदं प्रेयसि ।

[इति करौ प्रसारयति]

चन्द्रकला—(कम्पमभिनयति[6] । कुसुमपल्लवा भूमौपतन्ति ।)

राजा—(ससम्भ्रमम्) सर्वथा अनुपेक्षणीयो महाप्रसादः[7] प्रियतमायाः ।

[इति भूमौ पतितान्[8] कुसुमपल्लवाना ददाति]

(क) सखि, गृहाणेदम् । अहं गच्छामि ।

(ख) भवति[9] सकलानां पृथिवीसमुत्पन्नानां षडंशभागिनो[10] राजानो भवन्ति । तस्मात्कथं त्वं उच्चितकुसुमपल्लवानां षष्ठांशं[11] प्रियवयस्यस्यादत्वा गन्तुमभिलषसि ?

(ग) सत्यं भणत्यार्यः । ददस्वेदानीं भर्त्तुर्हस्ते उच्चितकुसुमपल्लवानां षष्ठांशम् ।

(घ) सखि, सर्वतः राज्ञां षडंशोऽपि युज्यते व्यवहार एव एषः । तत् कुतोऽत्रापि ते लज्जा[12] ।

(ङ) यद्रोचते प्रियसख्यै ।

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1. MS. पुणकस्वेदमभिनय 2. MS. संत्तांस भाइणो 3. MS. सट्ठंस 4. MS. सट्ठंसोदि 5. MS. जुदित्ति 6. MS. कम्पमभिनीय 7. MS. महाप्रसादं 8. MS. पतनान् 9. MS. भगवति 10. MS. षड्ंशभानो 11. MS. षड्ांश 12. This Sanskrit rendering has not been given in the MS.

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विदूषकः—भो वअस्स[1], ण क्खु एसो पल्लवो मूर्त्तिमन्तो क्खु दे पिअदमाए अणुराओ[2]। तादाणी हिअए गेह्णद। (क)

राजा—सत्यमाह प्रियवयस्य।

[इति हृदये विदधाति]

विदूषकः—(पुरोऽवलोक्य) अव्वो, का गदि! कधं इधदाणी पिअवअस्सस्स[3] चन्दअलाए सह रदिअलासु उव्वाढिदासु अप्पसण्णा[4] अण्णाःण संणिवेसं असहमानावि अत्ताणं गोवयितुअ देवीसहआरणी रदिअला पुरो दिसदि। (ख)

सुनन्दना—(विलोक्य) हला, चन्दोअले। तुरिदं एहि, एहि। ईअं क्खु देवीसहआरिणी रदीअला ईध आगच्छदि। ता ईध माधवीलदन्तरे गोविन्दे होम्ह। (ग)

चन्द्रकला—सोद्वेगम तुरिदं एदु पिअसहि। (घ)

(इत्युभे माधवीलतान्तरं प्रवेशं नाटयतः)

[ततः प्रविशति रतिकला]

रतिकला—कहिं उण पेक्खामि महाराअं (परिक्रम्यावलोक्य च) कधं इध[5] ज्जेव एसो। ता उपसप्पामि। (इत्युपसृत्य) जअदु जअदुए महाराओ। देवी क्खु एन्तिकं कालं महाराअ-

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(क) भो वयस्य, न खलु एषः पल्लवः। मूर्त्तिमान् खलु ते प्रियतमाया अनुरागः। तदिदानीं हृदये गृहाणेदम्।

(ख) अहो, का गतिः। कथमिहेदानीं प्रियवयस्यस्य चन्द्रकलाया सह रतिकलासु उद्वर्द्धितासु अप्रसन्ना अन्यस्थानसन्निवेशमसहमानापि[9] आत्मानं गोपयित्वा देवीसहचारिणी रतिकला पुरतो दृश्यते।

(ग) सखि चन्द्रकले। त्वरितं एह्येहि। इयं खलु देवीसहचारिणी रतिकला इह आगच्छति। तदिह माधवीलतान्तरे गोपिते भवावः।

(घ) त्वरितमेतु[10] प्रियसखि।

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1. MS. अस्स 2. MS. अणुरां 3. MS. पिअवस्सस्स 4. MS. अप्पसण्डा 5. MS. अण्डहाण·· 6. MS. देवी 7. MS. देवीसहआरणी 8. MS. इव 9. MS. अन्यथानसन्निवेशमहमपि 10. MS. त्वरितमेतत्।

पउत्तिमलभमाणा सव्वदो पेसिद समत्थपरिजणा[1] ताज्जुद्धुआ[2] वट्टदि । तादाणि तुरिदं महाराएण तस्स सणीहिदेण[3] होदव्वम् । (क)

राजा—(दीर्घं निःश्वस्य—स्वगतम्) हा दैव ! किमत्र करणीयम् !

विदूषकः—(अपवार्य) भो वअस्स, इदाणीं क्खु देवीसमागमणं[4] ज्जेवउचिदम्[5] । पच्छा पुण जधा चन्दअला समाअमो भोदि, तथा चिन्तिदव्वम् । अण्णधा आअदिसुद्धो ण भोदि एसो । (ख)

राजा—सत्यं सत्यं अवितथमाह प्रियवयस्यः । (प्रकाशम्) रतिकले, मया खलु नवकुसुमितामिमां माधवीलतामाकर्ण्यो परिमितविस्मयाविष्टेन त्वरितमिह प्रविष्टं केलिवनम् ।

रतिकला—देवीए क्खु एत्तिकं कालं महाराअमणवेक्खमाणाए खणोवि जुअन्तरं आअरदि । (ग)

राजा—तद्दर्शय[6] पन्थानं देवीसमीपगमनाय ।

रतिकला—एदु महाराओ । (घ)

[राजा परिक्रामति]

(क) कुत्र पुनः प्रेक्षे महाराजं । कथमिहैव एषः । तदुपसर्पामि । जयतु जयतु महाराजः । देवी खलु एतावन्तं कालं महाराजप्रवृत्ति[7]मलभमाना[8] सर्वतः प्रेषितसमस्तपरिजना[9] पर्य्युत्सुका वर्त्तते । तदिदानीं त्वरितं महाराजेन तस्याः सन्निहितेन भवितव्यम् ।

(ख) भो वयस्य, इदानीं खलु देवीसमागमनमेवोचितम्[10] । पश्चात् पुनर्यथा चन्द्रकलासमागमो भवति, तथा चिन्तितव्यम् । अन्यथा आयतिशुद्धो[11] न भवत्येषः ।

(ग) देव्याः खलु एतावन्तं कालं महाराजमनवेक्षमाणायाः क्षणोऽपि युगान्तरमाचरति[12] ।

(घ) एतु एतु महाराजः । [13]

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1. MS. पेक्खिदसमत्थपरिआअणा 2. MS. अज्जुद्धुआ 3. MS. तन्मणीदेण 4. MS. समागमणं 5. MS. ज्जेगउचिदं 6. MS. तद्दर्शन 7. MS. प्रवृत्त 8. MS. अलभनामा 9. MS. पेच्छितसमस्तपरिजना । While it corresponds to the Prakrit in the MS. the meaning is not clear. So पेच्छित has been changed to प्रेषित and the corresponding Prakrit word has been changed to पेसिद 10. MS. गमनमेवोचित' 11. MS. आयतिशुद्धा 12. MS, युगान्तमाचरति ! 13. MS. In the corresponding Prakrit sentence एदु occurs once only.

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विदूषकः—(चन्द्रकलासङ्कतां माधवीलतां दर्शयन्) भो वअस, इअं क्खु अणणुहूदपरिमला अणुरोअदिविअतुमं गन्छन्तं गलन्तमअरन्दामाहविलदा । तावअणेवि सम्भाविअदु एसा । (क)

राजा[1]—सखे, भद्रम् (इति माधवीलतामवलोक्य)

आसादयति न यावन्माधवि, भवती[2]मिहैव पुनः ।
निवृत्तिमेति न चेतः चित्ररथद्मापतेस्तावत् ।। २० ।।

[इति रतिकलानिर्दिश्यमानमार्गो विदूषकेन समं निष्क्रान्तः]

चन्द्रकला—(दीर्घं निःश्वस्य—स्वगतम्) हा देव्व, कधं मयि मन्दभाइणा[3] एदिसोवि विअथुवेराणुबन्धो आअरिदो । (ख)

सुनन्दना—हला, सुदं महाराअस्स साभिप्पाअं वअणं । ता कलञ्जेव दे मणोरधाणं सम्पाददिदा महाराओ । इध द्वाणं दाणि णजुजुइ । ता पुरंज्जेव पविसम्हः । (ग)

[इति निष्क्रान्ताः सर्वे]

इति प्रथमोऽङ्कः

(क) भो वयस्य, इयं खलु अननुभूतपरिमला[4] अनुरोदितीव त्वां गच्छन्तं गलन्मकरन्दामाधवी लता । तद्वचनेनापि सम्भाव्यतामेषा ।

(ख) हा दैव । कथं मयि मन्दभागिन्यां ईदृशोऽपि[5] व्यर्थवैरानुबन्ध[6] आचरितः ।

(ग) सखि, श्रुतं[7] महाराजस्य साभिप्रायं वचनम् । तत् कल्यैव ते मनोरथानां सम्पादयिता महाराजः । इह स्थानमिदानीं न युज्यते । तत् पुरमेव प्रविशावः ।

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1. MS. राग 2. MS. भवत्री 3. MS. मन्यभाइणो 4. MS. अनुभूतपरामला 5. MS. ईदशीऽपि 6. MS. व्यर्थवैरानुबन्धमाचरितः 7. MS. श्रतं ।

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द्वितीयोऽङ्कः

[ततः प्रविशति सुनन्दना विदूषकश्च]

सुनन्दना—अज्जु महं मम पिअसहि चन्दअला तुहणिओएण अज्जणीसाए[2] सह सुणन्दणाए महाराअसमाअमं अणुसरन्ति सन्दएणग्गेदुमिदान्तरा केलिवणदिहिआ अते[3] वट्टदि । कधं एन्तिकं[4] कालं विलम्बेदि किदसंकेदो भट्टा । (क)

विदूषकः—भोदि पच्छण्णरूवं गेह्णिअ तुत्थ गन्तुं उदुवक्कमाणो पिअवअस्सो उवाएहिं रुम्भिजुमाणाए देवीए अग्गद[5] एदि भणिदो । अज्जु मए रअणीअरस्यांसुणा[6] विअमतीए केलिवण-दीहिआ[7] कुमुदिणीए एदिणा परिणआउसव्वो समादिदव्वो । तत्थ अज्जउत्तेण मणीहिदेण होदव्वत्ति । (ख)

(क) आर्य महान् मम प्रियसखी चन्द्रकला तवनियोगेन अद्य निशायां सह सुनन्दनया महाराजसमागमं अनुसरन्ती सन्तर्पणद्रुमितान्तरा(?)केलिवनदीर्घिकान्ते वर्त्तते । कथं एतावन्तं कालं विलम्बते कृतसङ्केतो भर्त्ता ।[11]

(ख) भवति. प्रच्छन्नरूपं गृहीत्वा तत्र गन्तुं उद्वेगमाणो (?) प्रियवयस्य उपायैः रुध्यमानया देव्या अग्रत अपि इति भणितः । अद्य मया रजनीकरस्यांशुना विकसन्त्याः केलिवनदीर्घिका-कुमुदिन्याः एतेन परिणयोत्सवः सम्पादितव्यः । तत्र आर्यपुत्रेण मनीहितेन भवितव्यमिति ।[12]

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1. MS. अहं 2. MS. अज्जणामाए 3. MS. अंते 4. MS. एतिकं 5. MS. व 6. MS. रताणीअरस्यांसेन । लतानिकरस्यांशेन ?) 7. MS. दिहीदा 8. This Sanskrit rendering is absent in the MS. and has been introduced by us. We are doubtful about the expression सन्दएणग्गेदुमिदान्तरा । Besides the MS. clearly indicates that the speech is by Sunandanā, but how can Sunandanā herself say that Chandrakalā is awaiting in the company of Sunandanā ? Eds. 12. This passage is also absent in the MS. and has been introduced by us. Here again we are doubtful about the expression रजनीकरस्यांशुना । The word as it is in the MS. could have been retained (Ref. Foot Note No. 6) but in that case it would not be clear at all from the mere pronoun एदिणा or एतेन as to with whom the marriage was to be performed. But एदिणा has been placed rather away from this expression which creats doubt as to the correctness of our interpretation. *Eds.*

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सुनन्दना—अज्जो, किं एत्थ पडिवण्णं[1] भट्टणा[2]। (क)

विदूषकः—भोदि, तत्थ मए अदिसइदसकलमन्तिबुद्धिविभवेण[8] उवाओ चिन्तिदो[9] ज्जेव। दाणिं तुमं देवीए समीवं ज्जेव वट्टन्ति चन्दअलासमिवगदं पिअवअस्सम् एसा यदि अणुसरिदुं गच्छदि, तदा तुरिअं गदुअ णिवेदेमु[3] एणं। अहं पि इदो गच्छामि समिहिद सम्पादणाय। (ख)

[इति निष्क्रान्तौ]

प्रवेशकः

[ततः प्रविशति परितः परिचारिकाभिश्चामरैरुपवीज्यमानो[4] राजा देवी च]

राजा—प्रिये, पश्य, पश्य—

विरहिकुलकृतान्तः तूणकपूरकान्तः
कृतयुवधृतिभङ्गः सम्भृतानङ्गरङ्गः[5]।
गगनजलधिहंसः स्थाणुचूडावतंसः
च्यियितकुमुदतन्द्रः शोभते शुभ्रचन्द्रः॥ ॥ १ ॥

देवी—दाणिं तुवरदु अज्जउत्तो तदस्स आलोअमेत्तकेणावि विहमन्तिए महदिहिआ कुमुदिणीए[6] एदिणा परिणअउसवं सम्पादितुम्[7]। (ग)

(क) किमत्र प्रतिपन्नं भत्रा ?

(ख) भवति, तत्र मया अतिशयितसकलमन्त्रीबुद्धिविभवेन[8] उपायः चिन्तित[9] एव। तदानीं त्वं देव्याः समीपमेव[10] वर्त्तमाना चन्द्रकलासमीपगतं[11] प्रियवयस्यमेषा यदि अनुसर्त्तुं गच्छति तदा त्वरितं गत्वा निवेदयस्व एनं। अहमपि इतो गच्छामि समीहित सम्पादनाय।

(ग) तदिदानीं त्वर्य्यतामार्यपुत्रः तदस्यालोकमात्रेणापि विहसन्त्या महादीर्घिकाकुमुदिन्याः एतेन परिणयोत्सवं सम्पादयितुं।

1. MS. पडिवन्नं 2. MS. भट्टणी 3. MS. णिवेदेसु 4. MS. उपवीज्यमानो 5. MS. सम्भृतानङ्गरङ्गः 6. MS. कुदिणीए 7. MS. सम्पादितं 8. MS....बुद्धिभवेण 9. MS. उपायश्चत्र एव 10. MS. समीपे। Changed to make the expression more faithful to the Prakrit original. 11. MS. चन्द्रकलादेव्याः समीपगतं।

Digitized by PPRACHIN, SOA

राजा—प्रिये, अद्यापि त्वयापि न मुक्तो[1] मुग्धभावः । कथं पुनरतिदवीयसः क्षणदाकरस्य कुमुद्वत्याः करग्रहो निवर्त्तनमित्यपि यस्या मनसि विवेको न स्फुरति ।

देवी—अज्जउत्त, किं मं उवहससि । एदिणा किल अमिअमऊहेण[2] दीहिआकुमुदिणीए किसलअ-करे सअं ज्जेव करेअप्पिदो वट्टदि । तादाणि एदाणं परिणअथ्थं तुह संणिधाणमेत्तं मए कंखीअदि । (क)

राजा—तथाप्यलमस्येदानीं तव वदनाम्भोजविपद्धिनो दोषाकरस्य परिणयोत्सवो-पादानेन ।

देवी—अज्जउत्त, जाणामि जधा किर असच्चोज्जेव दे[1] सअलोवि मयि अणुराअबन्धो जस्स मम एत्तिकं वि मणोरधं पुराइदु[*] कदाचित्तविति ण परिसरदि । (ख)

राजा—(विचिन्त्य - स्वगतम्) एकतः खलु

क्वोमण्डलमिदं समाकुले तां चमूरु चललोचनां विना ।
शीतदीधितमयूखवैतवान्मुञ्चतीव मयि मुर्मुरं मुहुः । ॥ २ ॥

अन्यच्च तव[?]

त्वत्र केलिविपिने निवसन्तीं दीर्घिकाकुमुदिनीमभिया तौ[?] ।
तामियं मयि निवेशितभावां वीक्षते न पुनरित्यपि भीतिः[7] । ॥ ३ ॥

(क) आर्यपुत्र, किं मामुपहससि ? एतेन किल अमृतमयूखेन दीर्घिकाकुमुदिन्याः किसलयकरे[8] स्वयमेव करोऽर्पितो[9] वर्त्तते । तदिदानीं[10] एतयोः परिणयार्थं तव सन्निधानमात्रं[11] मया काङ्क्ष्यते[12] ।

(ख) आर्यपुत्र, जानामि यथा किल असत्य[13] एव ते सकलोऽपि मय्यनुरागबन्धः । यस्य मम एतावन्तमपि मनोरथं पूरयितु[14] कदापि[15] चित्तवृत्तिर्न[16]प्रसरति ।

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1. MS. मुक्ते 2. MS. अमित मचिहेण 3. MS. न्दे 4. MS. चम्वर 5. MS. तत्रो 6. MS. अभियान्ति 7. MS. भित्तिः 8. MS. किशलय करे 9. MS. करेऽपितो 10. MS. तदिनीं 11. MS. सन्निधान मात्रं 12. MS. कांक्षते 13. MS. असत्यव 14. MS. पुरयितु 15. To be closer to Prakrit it should have been कदा only. 16. न absent in the MS. It has been introduced as ण occurs in the corresponding Prakrit passage.

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(तत्किं पुनरत्र करणीयम् ? आः, अहो[1] नामदुरपनोदः प्रायशः[2] स्त्रीणाम् । (विचिन्त्य) तदलमिदानीमत्यातिनिर्बन्धेन । तावदेवं तावत् । (प्रकाशम्) प्रिये, एह्येहि, एह्येहि । अनएत्र[3] सम्पादयामि दीर्घिकाकुमुदिनी[4]परिणयोत्सवम् ।

[इत्युभौ सपरिवारौ केलिवनप्रवेशं नाटयतः]

[नेपथ्ये कलकलः । सर्वे शृण्वन्ति । पुनर्नेपथ्ये]—

रे रे केलिवनरक्षकाः, पलायध्वं, पलायध्वं । इदानीं खलु—

लाङ्गूलेनाभिहत्य क्षितितलमसकृद्दारयन्न[5]ग्रपद्भ्या[6]-
मात्मन्येवावलीय[7] द्रुतमथ गगनं प्रोत्पतन् विक्रमेण ।
स्फूर्जन् फुत्कारघोरः[8] प्रतिदिशमखिलान् भाययन्नेष[9] जन्तून्
कोपाविष्टः प्रविष्टः प्रतिवनम[10]रुणो न्यून चक्षुस्तरक्षुः[11] ॥ ४ ॥

सर्वाः—(श्रुत्वा सभयम्) अज्जो भट्टिणि, इमं ज्जेव केलिवणं पविट्ठो दुःबग्घो । ता इदो पलाइअम्ह । (क)

(क) आर्य भट्टिनि[12], इममेव केलिवनं प्रविष्टो दुष्टव्याघ्रः । तदितः पलायामहे ।

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1. If we retain this reading, the line would mean "It is difficult to remove the tenacity of women." If, however, the ':' is removed after आ, it will mean "It is difficult to remove the fixed desire of women." 2. MS. दुरापनोदः प्रायसः 3. MS. अतएव 4. MS. दीर्घकामुदिनी 5. *Vide* P. V. Kane's Ed. of साहित्यदर्पणः Ch. X. 92. धारयन् in पाठान्तर. Evidently 'धारयन्' is accepted by Pramadā-dāsa Mitra in his translation of साहित्यदर्पणः *Vide.* '*The mirror of composition.*' pp. 434. "...rests upon it..." 6. MS....पद्भ्यां though the next line begins with मात्मन्ये. Sri Mitra's translation reads "...rests upon it for a moment with his *hind* feet." It is not possible for us to know on what basis he has translated the line in that manner. So far as we know, all editions give 'अग्रपद्भ्यां 7. MS. वलिय 8. MS. स्फुट्फुत्कार घोरः । The metrical scheme of the śloka is violated if we accept this reading. Hence the reading in Dr. Kar's Ed. of साहित्यदर्पणः has been accepted. पाठान्तर in Kane's Ed. स्फूर्जद्वज्रघोषः. This latter is found in most editions. 9. द्राव-यन्नेष in the Eds. of Dr. Kar and Mm. Kane. But Sri Mitra seems to have found the reading 'भाययन्नेष for he translates 'scaring away the animals.' Another पाठान्तर noted in Kane's Ed. is द्रावयन्नेव । 10. प्रतिवल in Dr. Kar's Ed. though he notices 'प्रतिवन' also 11. MS. न्यूनचक्षुस्तरक्षुः । 12. MS. मातः भगिनी ।

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देवी—अम्बो, कधं वग्घो ! (क)

(इति राजानमालिङ्गति)

राजा—प्रिये, न भेतव्यं, न भेतव्यम् । अमुना खलूपकृतोऽहम्[1] याचितभवदीयसंरम्भातिभरपरिरम्भ-निर्भिन्नपुलकाङ्कुरस्तरक्षुणा दुष्टेन ।

[प्रविश्यापटीक्षेपेण सम्भ्रान्तः शवरः । राजानं प्रति दूरतः सप्रणामम्]

शवरः—जेदु जेदु[2] भट्टालके । एसो क्खु कुदोवि केलिवणं पविट्टो इदो तदो कुलङ्गजुधविद्दा-वउके दिट्ठिदिगन्तभअंकुले दुट्ठ तलक्खुबड्डुको[3] । तादाणि भट्टालकेण[4] आणत्ता तं मालइदुं इच्छन्ति केलिवणरक्खका वणचला । (ख)

राजा—(श्रुत्वा सकौतुकम्) वनपाल, केलिवनमृगवृन्दविद्रावकोऽपि[6] तिष्ठतु क्षणमयं तरक्षुः । वयमिदानीं खलु तदालोकनकुतूहलिनो वर्त्तामहे ।

देवी—(सभयम्) अज्जउत्त, एदेहिं मारिअ इअ आणिदोवि पेक्खिदव्वो एसो । अलं दे तथ गमणपलिस्समेण । (ग)

राजा—प्रिये, न भेतव्यं, न भेतव्यम् ।

आत्मबाहुबलनिर्जिताखिलक्षोणिमण्डलसमिद्धतेजसां ।
ईदृशेषु शशिवंशजन्मनामस्तिकैव गणना तरक्षुषु ॥ ५ ॥

त्वमिदानीं सपरिवाराऽन्तःपुरमेव प्रविश[7] । क्षणेनैव निहततरक्षुमयमानयिष्यं[8] भवतां ।

(क) मातः, कथं व्याघ्रः !

(ख) जयतु जयतु भट्टारकः ।[9] एष खलु कुतोऽपि केलिवनं प्रविष्टः इतस्ततः कुरङ्गयूथविद्रावकः दृष्टिदिगन्तभयङ्करः दुष्टतरक्षुवटुकः । तदिदानीं भर्त्तानुज्ञातं[10] मारयितुमिच्छन्ति केलिवनरक्षका वनचराः ।

(ग) आर्यपुत्र, एतैर्मारयित्वा इव आनीतोऽपि प्रेक्षितव्य[11] एषः । अलं ते तत्र गमनपरिश्रमेण ।

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1. MS. खलु पकृतोऽहं 2. MS. जेदु २. It is a peculiarity of orthography till prevalent in Oriya writing. 3. तरक्षुबड्डुके 4. MS. भट्टालके 5. MS. आणन्ताणं 6. MS. विद्रावणोऽपि 7. MS. पविश्य 8. MS. क्षय आनयिष्ये 9. MS. भट्टारकः 10. MS. भर्त्ता अनुज्ञातं । To be clear to the Prakrit the Sanskrit rendering should have been भट्टारकेण आज्ञप्ताः तं 11. MS. प्रेक्षितव्यः एषः

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[इति गन्तुमुपक्रमते]

देवी—(परिष्वज्य । सबाष्पम्) अज्जउत्त, जदि तए अवस्सं गन्तव्वं तदा मएवि गन्तव्वम् । (क)

राजा—कातर्यं हि नाम स्वाभाविको धर्मः स्त्रीणाम् । तत्कथं भवत्या तादृशस्य तरक्षोरभिमुखं क्षणमपि वर्त्तितव्यम् ! किं च, त्वयि सन्निहितायां त्वद्वदनैकपरायणस्य ममापि प्रत्यूहो भवति तरक्षुमारणस्य । तदलमिदानीं अत्र महीयसाभिनिवेशेन । सपरिवारान्तःपुरमेव प्रविश ।

देवी— सबाष्पम् पडिहदममङ्गलं भोदु अज्जउत्तस्स । (ख)

[इति राजानमालोकयन्ती सपरिवारा निष्क्रान्ता]

राजा—वनपाल, तद्दर्शय कुतस्तरक्षुः ।

शबरः—एदु, एदु सामिके । (ग)

[राजा परिक्रामति]

शबरः—पेक्खदु, पेक्खदु स्वामिके । एस समालिद कुलङ्गलुधिलअन्तजालकलालिदणहलो दिठिदिगन्तभअंकलो तलक्खु वड्डको । (घ)

(इत्यङ्गुल्या निर्दिशति)

राजा— विलोक्य) आः, कथं ममापि नाम केलिवने

उदस्यैकं पादं विटपिषु मुहुः स्कन्धकषणात्
कृतव्योमाभङ्गः शकुनिकुलकोलाहलभरैः ।

(क) आर्यपुत्र, यदि त्वया अवश्यं गन्तव्यं, तदा मयापि गन्तव्यम् ।

(ख) प्रतिहतममङ्गलं भवतु आर्यपुत्रस्य ।

(ग) एतु एतु स्वामी[9] ।

(घ) पश्यतु पश्यतु स्वामी । एष समारित[10]कुरङ्गरुधिरान्तजालकरालितनखरो दृष्टिदिगन्तभयङ्करस्तरक्षुवट्टकः ।

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1. MS··मुख 2. MS. कि च 3. This line occurs twice by mistake in the MS. In the first instance, इतः is written in the place of इति 4. MS. एदु २ 5. MS. पेक्खदु २ 6. MS. सेमालिदकुलङ्गिनुधिलअन्तजालिकलालिवणहलो 7. MS. स्कन्द-घषणात् 8. MS. प्रतिहतममङ्गलं 9. MS. स्वामिके 10. MS. समारित ।

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परिभ्राम्यन्नश्वैः प्रकटरसनो[1]व्यात्तवदन-
स्तरक्षुः क्रुद्धोऽयं क्षिपति मृगयूथानि परितः ।॥ ६ ॥

तदिदानीं, वनपाल त्वरितमानय सशरं शरासनम् ।

शवरः—जं आणवेदि भट्टालके । (क)

(इति निष्क्रम्य राज्ञः सशरं शरासनमुपनयति)

[राजा नाट्येन आदत्ते]

शवरः—अले दुट्ठ तलक्खु, आदाणीं ईहिहि । एसो क्खु पिहिदसलासणको[2] भट्टालको[3] । (ख)
तरक्षुः सघुत्कारमभिविक्रम्य संहितबाणशरासनं राजानमवलोक्य पलायते । राजा शवरानुगतो धावति)

तरक्षुः— सर्वतः केलिवनं विजनमालोक्य) एस्सोम्मि रसालओ संवुत्तो । (ग)

(इति व्याघ्रभूमिकां परित्यज्य विदूषकरूपस्तिष्ठति)

राजा—(विलोक्य सहर्षम्) सखे, सदृशमाचरितं प्रतिज्ञातस्य प्रतिदिनमुपचीयमानस्य च सौहृदस्य । (शवरं प्रति वनपाल, तदिदानीं भवता शिला[4] तरक्षुमेकमानीय इहैव विशिखजालनिर्भिन्नं स्थापितवता तद्घुष्यतामभितो महाराजेन निहतस्तरक्षुरिति

शवरः—जं आणवेदि सामिके । (घ)

[इति निष्क्रान्तः]

राजा—सखे, पश्य पश्य,

सह कुमुदकदम्बैः काममुल्लासयन्तः
सह घनतिमिरौघैर्धैर्य[5]मुत्मादयन्तः[6] ।

(क) यदाज्ञापयति भट्टारकः[7] ।
(ख) अरे दुष्टतरक्षो[8] । क[9] इदानीं एषो हि । एप खलु गृहीतशरासनको[10] भर्ता ।
(ग) एषोऽस्मि रसालकः संवृत्तः ।[11]
(घ यदाज्ञापयति स्वामी ।[12]

1. MS. पकटरसन 2. MS. सणके 3. MS. भट्टालके 4. MS. शीला-स्तरक्षुमेकमानीय 5. MS. द्धैर्यं. *Vide* P. V. Kane's Ed. of साहित्यदर्पणः, Ch. X. 55. As धैर्य or धैर्य्यं occurs in all available editions of *S. D.*, that form has been retained. 6. उत्सारयन्त in all editions of *S. D.* 7. MS. भट्टाकरः 8. MS. तरक्षुः 9. The Prakrit form of 'क' does not occur in the MS. 10. MS. शरासनके 11. MS. संवृत्तिः 12. This Sanskrit rendering is absent in the MS.

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सह सरसिजषण्डैः स्वान्तमामीलयन्तः ।
प्रतिदिशममृतांशोरंशवः[1] सञ्चरन्ति ॥ ७ ॥

विदूषकः—भो वअस्स, ममावि सुण कवित्तणम्—

एसो ससहरबिम्बो दीसइ हेअङ्गवीण[2] पिण्डोव्व ।
एदे अस्समऊहा[3] पडन्ति[4] आसासु दुद्धधाराव्व[5] ॥ ८ ॥ (क)

(क) भो वयस्य, ममाऽपि शृणु कवित्वम्—

एष शशधरबिम्बो दृश्यते हैयङ्गवीनपिण्ड इव ।
एते अस्य मयूखाः पतन्ति आशासु[6] दुग्धधारा इव ॥ ८क ॥

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1. MS. रशंवः 2. MS. हेअङ्गविण. Altered after the reading in Dr. Kar's Ed. of S. D. Ch. VII, 16. हेअङ्गवीण also in other editions of S. D. 3. ए ए अअस्स मोहा in Dr. Kar's Ed. of S. D. He quotes Lochana Commentary of Viśvanātha's son Ananta Dāsa where in the Sanskrit translation of these words is given as एते चास्य मयूखाः. So too is the rendering in Vijñapriyā Commentary by Bhattacharya Maheswara Tarkalankara. But as the reading in our MS. appears closer to the Sanskrit rendering of it (एते अस्य मयूखाः), we prefer to retain it. Kane's Ed. of S. D. while noticing this पाठान्तर in the Foot-note (p. 125. Appendix E 5) reads एदे अस्ससमूहा and translates it as एते अंशुसमूहाः. G. V. Bhattacharya's Ed. of S. D. gives the same Prakrit reading but translates it as एते चांशुसमूहाः. 4. MS. पढन्ति. Charged after the reading in all Eds. of S. D. 5. MS. आसासुदुद्धधाराव्व । आसासुदुद्धधारव्व in all Eds. of S. D.

* In साहित्यदर्पणः Viśvanātha while citing this śloka as an illustration of ग्राम्यत्वमधमोक्तिषु simply states 'यथा मम' and does not mention the work from which it comes. But Dr. Kar in his Ed. of S. D. in the श्लोकानामकाराद्यनुक्रमणिका indicates that it comes from कुवलयाश्वचरित a Prakrit Kāvya of Viśvanātha. It is not clear what led him to suppose so. 6. पतन्त्याशासु in Lochana Commentary and in the Commentary of Bhattacharya. पतन्तिआशासु in Vijñapriyā Commentary and in Kane's Ed. of S. D.

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राजा—अहो भोजनरसिकता[1] प्रियवयस्यस्य । सखे, तदिदानीं दर्शय कुतः प्रियतमा मे चन्द्रकला[2] ।

[ततः प्रविशति मदनावस्थां नाटयन्ती चन्द्रकला]

चन्द्रकला—(दीर्घं निःश्वस्य)

जतिबद्धो निबद्धो तए तारिस दुल्लहे अथ्थे
तार्कि हिअअ खिज्जसि भुंजसु अविआरिअस्स फलं (क) ॥ ६ ॥

विदूषकः—एदु, एदु, पिअवअस्सो[3] ।

(इत्यग्रतो भूत्वा पुरस्तादवलोक्य)

भो वअस्स, पेक्ख, पेक्ख[4] । इधज्जेव सा पिअतमा । (ख)

(अङ्गुल्या दर्शयति)

राजा—(विलोक्य सहर्षम्)एतद्वदनचन्द्रावलोकनेन क्षणेन क्षयमुपगतो मे सकलोऽपि हृदयसन्तापः । (पुनरवलोक्य) कः पुनरयं मदनशरसम्पातजनितश्चित्तसन्तापोऽस्याः ?

रहितप्रियप्रयोगं निरस्तरागं निरुपहारमपि[5] ।
नर्त्तयति स्तनयुगलं सन्ततमन्तर्गतागतः[6] श्वासः ॥ १० ॥

किं च

जरठलवलीपाण्डुक्षामं[7] जटालशिरोरुहं
ललितनलिनीपत्रे गात्रं निवेश्य मृगीदृशा ।
मुकुलितदृशारागोद्भेद[8] प्रभिन्नकपोलया
स्तिमितमनसा धन्यः प्रेयान् क एष विचिन्त्यते ॥ ११ ॥

(क) यदि बद्धो[9]निबन्धस्त्वया तादृशे दुर्लभेऽर्थे ।
तर्त्कि हृदय खिद्यसे भुङ्क्ष्व[10]अविचारितस्य फलं ॥ ६क ॥

(ख) एतु, एतु प्रियवयस्यः ।
भो वयस्य । पश्य पश्य, इत एव सा ते[11] प्रियतमा ।

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1. MS.…रसिकाविता 2. MS. च कला 3. एदु occurs only once in the MS. But as the corresponding Sanskrit sentence gives एतु twice, we have introduced one more एदु 4. MS. पेक्ख २ 5. MS. निरपहारमपि 6. MS. अन्तर्गतागतैः 7. In another śloka of Viśvanātha occurs a similar expression जरठलवलीपाण्डुच्छायो। *Vide* Ch. X. 75, S. D. Ed. by Dr. K. Kar 8. MS. रागोद्भेदी 9. MS. बन्धो 10. MS. भुद्दव 11. The corresponding Prakrit sentence does not have any thing corresponding to ते ।

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विदूषकः—भो वअस्स, तुमं वज्जिअ को अण्णो ईरिसाणुराअणिवन्धणः संकिदव्वो एदाए। ण क्खु कुसुमिदं सहआरं वज्जिअ कलकण्ठी अण्णं अहिलसदि। ण वा चन्दं वज्जिअ चन्दिआए अण्णदो पसारो। (क)

राजा—तत्क्षणमत्रैव लतान्तरितौ जानीवस्तावत्।

(इत्युभौ लतान्तरितौ पश्यन्तः)

चन्द्रकला—(पुनर्निश्वस्य, 'जइ वद्धो' इत्यादि पठित्वा अग्रतोऽवलोक्य)—अव्वो, कधं दाणि

एकत्तो पिअविरहो अण्णत्तो एस समुइओ चन्दो।
घाअस्स उवरि[1]घाओ मइ एकत्तो किदो विहिणा॥ १२॥

तादाणि अभिअमऊहेण[2] जधा दुसु पुणोवि एदं करजाअं[3] ण विच्छारि अदि तधा णिवेदेह्मि दावणं।

(इति चन्द्रं प्रति साञ्जलिबद्धम्)

तए संहरिज्जईतमो गेह्णइ संअलेहिं दे पाओ।
वसिसि सिरे पसुवईणो तुह विहु इथ्थी जीवणं हरसि॥ १३॥[4] (ख)

(क) भो वयस्य, त्वां वर्जयित्वा कोऽन्य ईदृशानुरागवन्धः शङ्कितव्य एतस्याः। न खलु कुसुमितं सहकारं वर्जयित्वा कलकण्ठी अन्यं अभिलषति। न वा चन्द्रं वर्जयित्वा चन्द्रिकाया अन्यतः प्रसारः।

(ख) भातः, कथमिदानीं

एकत्र प्रियविरहोऽन्यत्र एष समुदितश्चन्द्रः।
घातस्योपरि घातो मय्येकत्र कृतो विधिना॥ १२क॥

तदिदानीं अमृतमयूखेन यथा दिक्षु पुनरपि एवं किरणजालं न विस्तार्यते[5], तथा विनिवेदयामि।

त्वया संह्रियते तमो गृह्यते सकलैस्ते पादः।
वसति शिरसि पशुपतेः त्वं विभो स्त्रीजीवनं हरसि॥ १३क॥

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1. MS. दवरि 2. MS. अमिअमचिहेण 3. MS. करजाणं 4. *Vide* P.—V. Kane's Ed. of साहित्यदर्पणः Ch. VI, 184—

जइ[a]संहरिजइ तमो घेप्पइ सअलेहि ते पाओ।
वससि सिरे पसुवइणो तहवि हु[b]इत्थीअ[c]जीअणं हरसि॥
(यदि संह्रियते तमो गृह्यते सकलैस्ते पादः।
वससि शिरसि पशुपतेः तथापि खलु स्त्रिया जीवनं हरसि॥)

[a] पाठान्तर—तह [b] पाठान्तर—ह, हु absent in 'व' manuscript. *Ibid* [c] इत्थीय in Dr. Kar's Ed. of साहित्यदर्पणः 5. MS. विस्तारयति

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तादाणि मेहन्तरेवि गोतबसुअअन्ताणं अलमेदिणा दुज्जणोइदेण आअरिदेण । (सरोषम्) आः, कधं अदिदीणदाए मए एवं अब्भत्थिदोवि पुणो पुणोवि वरिससि मयि विससव्वलिदं किरणजालम्। (विचिन्त्य) हुं, जाणे जं किल वाहिरदंसिदप्पसादाणं वि कलुसिदन्तराणं सभावोज्जेव एसो ।

(आकाशे अञ्जलिं बद्ध्वा)

हं हो, कुसुमाओह लिला मेत्त वसाकिदासेसलोअमहाराअ चित्तरधो विअ कधं अदिदीणाए मइ एवं णिक्करिणो भविअ पुणो पुणो विक्खिवसि[1] बिसिहजालम् । (क)

विदूषकः—भो वअस्स, सुण दाव, सुण दाव ।[2] कधं ण सम्भावेसि अप्पणिवन्धणं एदाए अणुराअवन्धम् । (ख)

राजा—(सहर्षम्) सखे, शृणु तावत्—

एकातपत्रं वसुधाधिपत्य[3]
मैन्द्रं पदं वाऽमरवृन्दवन्द्यम् ।
मनोरथोध्यासितुमुत्सहेत
न चेदृशश्चारुदृशोऽनुरागः ॥ १४ ॥

चन्द्रकला—(विचिन्त्य) कधं एत्तिकं कालं विलम्बेदि दीहिआदोणलणीदल मूलाणाइं[5] आणीदुं गदा मे पिअसहि सुणन्दणा । (ग)

(क) तदिदानीं मेघान्तरेऽपि गोपयस्व आत्मानम्। अलमेतेन दुर्जनोचितेन आचरितेन । (सरोषम्) आः, कथं अतदीनतया मया एवमभ्यर्थितोऽपि पुनः पुनरपि वर्षसि मयि विषसम्वलितं किरण-जालम्। हुं, जाने यत्किल वाह्यदर्शितप्रसादानामपि कलुषितान्तराणां स्वभाव एव एषः ।
हं हो, कुसुमायुधलीलामात्र वशीकृताशेषलोक महाराज चित्ररथ इव कथमतिदीनायां मयि एवं निष्करुणो भूत्वा पुनःपुनर्विक्षिपसि विशिखजालम् ।

(ख) भो वयस्य, शृणु तावत् शृणु तावत्[6] । कथं न सम्भावयसि आत्मनिर्बन्धमेतस्या अनुराग-वन्धम् ।

(ग कथमेतावन्तं कालं विलम्बते दीर्घिकामुनलिनीदलमृणालानि आनीतुं[7] गता मे प्रियसखी सुनन्दना ।

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1. MS. विक्खवसि 2. MS. सुणदाव ? 3. MS. वसुधाधिपत्व 4. MS.... दोणलणीदमूलाणाइं 5. The correspondirg Sanskrit form दीर्घिकासुनलिनीदलमृणालानि warrants the change of the Prakrit expression into दीहिआसुणलिणीदलमूणालाइं. मूनाणाइं is a case of transposition of letters seen occasionally in Prakrit 8. As सुण दाव occurs twice in the corresponding Prakrit sentence, we have repeated the expression although it is not so in the MS.

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(प्रविश्य सुनन्दना[1])

सुनन्दना—हला, एदाइं णलिणीदलमूणालाइं[2] उवसमावेदु दे हिअअसंदावम्। (क)

चन्द्रकला—हला, अलं दाणि एदेहिं। पुणो पुणोवि अङ्गेसु हलाहलं वरिसन्तो इमादो दुट्ठरअणीअरादो रक्खिजदु[3] असरणा अहं पिअसहिए। (ख)

(इति मूर्च्छिता पतति)

राजा—(ससम्भ्रममुपसृत्य) प्रिये, समाश्वसिहि, समाश्वसिहि।

तवाननसुधाधामजितः कलुषितान्तरः।
दहत्यतिशयं देवि त्वामेव रजनीकरः ॥ १५ ॥

सुनन्दना—(विलोक्य सानन्दम्) दिट्ठिआ वड्ढसि। भट्टा, इअं क्खु सभावदो णोमालिआ कुसुमपरिपेलवा तुहकिद विरहवेदणा णीसहा जम्मदो पहुदि अणणुभूददुःखसाअरणिमग्गा तवस्सिणी मे पिअसहि चन्दअला पभवदि ण दाणि अत्तणो अङ्गेसुं। ता करे गेह्णिअ उत्थावेदिअ दावणं। (ग)

(क) सखि, एतानि नलिनीदलमृणालानि उपशमयन्तु ते हृदयसन्तापम्।

(ख) सखि, अलमिदानीमेतैः। पुनः पुनरपि अङ्गेषु हलाहलं वर्षतोऽमुष्मात् दुरजनीकरात् रक्ष्यितुमशरणाहं[4] प्रियसखि।

(ग) दिष्ट्या वर्द्धे। भर्त्तः[5], इयं[6] खलु स्वभावतः नवमालिकाकुसुमपरिपेलवा त्वत्कृतविरहवेदनानिःसहाजन्मतः[7] प्रभृति अननुभूत[8]दुःखसागरनिमग्ना तपस्विनी मे प्रियसखी चन्द्रकला प्रभवति न इदानीं आत्मनोऽङ्गेषु। तत्करे गृहीत्वा उत्थापयतु[9] तावदेनाम्।

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1. MS. सुन्दना 2. MS. मूलाइं 3. MS. रक्खिजदु असरक्खिजदु। असरक्खिजदु has been deleted as it seems that the scribe intended to write असरणा after असर and again by mistake wrote क्खिजदु। 4. MS. करादरक्षेऽहं अशरणा। We could have retained it with slight modification करादरक्षोऽहं but to make the Sanskrit rendring of the Prakrit form more faithful, we have introduced a slight change. 5. MS. भर्त्त 6. MS. इमं 7. MS. तवकृतविरहवेदनानिःसहा 8. MS. तदनुभूत। 9. MS. उत्थापय

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[इति निष्क्रान्ता]*

राजा—इदमेवोचितमिदानीम् (इति करे धृत्वा चन्द्रकलामुत्थापयन् स्पर्शसुखमभिनीय) अहो, कथमिदानीं

करपल्लवसङ्गेन सममेव मृगीदृशः ।
निमग्नमिव मे स्वान्तमुदञ्चति सुधामये ॥ ॥ ६ ॥

[प्रविश्यापटीक्षेपेण सम्भ्रान्ता सुनन्दना]

सुनन्दना— हला चन्दअले, तुरिदं एहि, एहि । इअं क्खु देवी महाराअं णिहददरक्खुवर सुणिअ गिहिदअग्गासवरिवारा इध आअच्छदि । (क)
(सर्वाः ससम्भ्रमं परिक्रामन्ति[3] चन्द्रकला कतिचित्पदानि गत्वा सोद्वेगं दीर्घं निःश्वस्य परावृत्त्यैव राजानमवलोकयन्ती भूमौ पतति)

सुनन्दना—(ससम्भ्रममुत्थाप्य) हला, तुरिदं एहि, एहि । (ख)

[इति निष्क्रान्ता]

राजा— अग्रतोऽवलोक्य ससम्भ्रमम् । सखे, इयमङ्गुलिभ्रष्टा चन्द्रकलाया मणिमुद्रिका तदिदानीमिमामञ्चले बद्ध्वा गोपयतु भवान् ।

(विदूषकः तथा करोति)
[ततः प्रविशति सार्घपात्रपरिवारा देवी रतिकला च]

(ख) सखि चन्द्रकले, त्वरितं एह्येहि । इयं खलु देवी महाराजं निहततरक्षुवरं श्रुत्वा गृहीतार्घा सपरिवारा इत आगच्छति ।
(ग) सखि, त्वरितमेह्येहि ।

* Absent in the MS. It has been introduced to make the story plausible. Unless she goes out she cannot come back to inform that the Queen is coming, as indicated by the direction given by the dramatist 'प्रविश्यापटीक्षेपेण सम्भ्रान्ता सुनन्दना'. We may presume that while the king is raising up Chandrakalā, she goes out to watch if the Queen was coming, and on seeing her, returns to warn Chandrakalā. 1. MS. एहि २ 2. Sunandanā acts according to the introduction of the Vidūshaka (cf· प्रवेशकः of Act II). Earlier probably she was late in bringing नलिनीदलमृणालानि as she was with the Queen as directed by the Vidūshaka. 3. MS· परिक्रामति 4. MS. परावृत्त्येव 5. MS. बध्वा 6. MS. गोपयितु

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देवी—हला, रतिअले, तादिसोवि तरक्खु जमग्गं पाविदो अज्जउत्तेण । (क)

रतिकला—हला, णिरुवमधणुविज्जलहुकिदाभिमाणुअस्स तुहवल्लहस्स पुणो कीदिसो एसो तरक्खु । (ख)

देवी—हं जे माधविए, दंसेहि मग्गं अज्जउत्तस्स समीवगमणाअ । (ग)

चेटी—भट्टिणि, जधा एसो दक्खिणदेसादो णिरुवमोमअरन्दपरिमलो आअच्छदि, तधा तक्केमि इध ज्जेव अदूरट्ठिदे असोअमण्डवे भविस्सदि भट्टा । (घ)

देवी—ता दंसेहि मग्ग । (ङ)

चेटी—एदु, एदु, भट्टिणी । (च)

[इति सर्वाः परिक्रामन्ति]

रतिकला—(अग्रतः पन्थानं निरूप्य साशङ्कम्) हला, जधा इह अभिणवासुलक्खणाए का एविअ पदपद्धदी दीसदि तधा तक्केमि तुमं गोवेन्तो भट्टा का एवि कामिणीए आसत्तो वट्टदि । (छ)

देवी—(सरोषमिव) हला, कधं तए ईदिसोवि खलवचसा अविआरिदेण आचक्खीअदि । जाए जन्मदोपहुदि अक्खुण्णिदतादिसाणुराअस्स अज्जउत्तस्सवि ईदिसोवि असमोविन्तसम्भावणिज्जो अदिक्कमो मुहदुग्घड उप्पाडिअदि । (ज)

(क) सखि रतिकले, तादृशोऽपि तरक्षुर्मगृहं प्रापित आर्यपुत्रेण ।

(ख) सखि, निरुपमधनुर्विद्यालघुकृताभिमानुजस्य तववल्लभस्य पुनः कीदृश एष तरक्षुः !

(ग) चेटि माधविके दर्शय मार्गं आर्यपुत्रस्य समीपगमनाय ।

(घ) भट्टिनि, यथा एष दक्षिणप्रदेशात् निरुपमो मकरन्दपरिमलः[5] आगच्छति, तथा तर्कयामि इत एव अदूरस्थिते अशोकमण्डपे भविष्यति भर्ता ।

(ङ) तद्दर्शय मार्गम् ।

(च) एतु, एतु, भट्टिनि[6] ।

(छ) सखि, यथा इह अभिनवसुलक्षणायाः[7] कस्या इव पदपद्धतिर्दृश्यते, तथा तर्कयामि त्वां गोपयन भर्त्ता कस्या अपि कामिन्या आसक्तो वर्त्तते ।

(ज) सखि, कथं त्वया ईदृशापि[8] खलवचसा अविचारितेन आचक्ष्यते[9]यया जन्मतः प्रभृति अक्षुण्णतादृशानुरागस्य आर्यपुत्रस्यापि[10] ईदृशोऽप्यमनोवृत्तिसम्भावनीयोऽतिक्रमो मम दुर्घट उत्पाद्यते ।

1. MS. लहुकिद 2. MS. समवगमणाअ 3. MS. अज्जउत्तस्सवि 4. MS. मणोविन्ति··· 5. MS. मकरन्दपरिमलो 6. MS. भर्त्ता 7. MS. अभिनवासुलक्षणायाः 8. MS. ईदृशोऽपि 9. MS. आचक्षते 10. MS. आर्यपुत्रस्य

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माधविका—पेक्खदु, पेक्खदु, भट्टीणी । ईधज्जेव असोअमण्डवे पिअवअस्सेण[1] समं किंपि किंपि मन्तन्तो[2] वट्टदि एसो भट्टा । (क)

(इत्यङ्गुल्या निर्दिशति)

देवी—(विलोक्य सानन्दम्) णिहृदतादिसतरक्खुणो एसो अग्गो अज्जउत्तस्स । (ख)

(इति राज्ञोऽर्घमुपनयति)

राजा—एह्येहि । अत्रोपविश तावत् ।

देवी—(उपविशति)

राजा—प्रियेऽपराध्योऽस्मि भवत्याः । यतः

भवतां विनापि परितः प्रसरदमल रोहिणीरमण किरण गण रमणीयां ।
संफुल्लमल्लिकापरिमलमिलदलिकुलमधुरभङ्कारमुखरिताशाम् ।। १७ ।।

केलिवनीमिमामध्यासीन एतावन्तं कालं अनयं[3] ।

देवी—अज्जउत्त, ण क्खु[4] तुमं अवरद्धो किंतु अहं जाए तादिसतरक्खुमुहं गछन्दं[5] तुमं अणणुगदुअ अन्तेउरं पविट्टं । (ग)

विदूषकः—णिहृदतादिसतरक्खु[6] पिअवअस्स[7] सुणिअ किन्ति ण देदि मे पारिदोसिअं देवी । (घ)

देवी—गेहदु पिअवअस्सो । (ङ)

(इति कण्ठतो हारं विदूषकाय प्रयच्छति)

(क) पश्यतु, पश्यतु भट्टिनी, इहैवाशोकमण्डपे प्रियवयस्येन समं किमपि किमपि[6] मन्त्रयमाणो वर्त्तते एष भर्त्ता ।

(ख) निहततादृशतरक्षोरेषोऽर्घ आर्यपुत्रस्य ।

(ग) आर्यपुत्र, न खलु त्वमपराध्यः किन्त्वहं यया तादृशतरक्षुमुखं गच्छन्तं त्वां अननुगम्य अन्तःपुरं प्रविष्टम् ।

(घ) निहततादृशतरक्षुं प्रियवयस्यं श्रुत्वा किमिति न ददाति मे[7] पारितोषिकं देवी ।

(ङ) गृह्णातु[8] प्रियवयस्यः ।

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1. MS. पिअस्सेण 2. MS. न्तन्तो 3. MS. नेयं 4. MS. क्ख 5. MS. अणणुदुअ 6. MS. किमपि occurs only once. 7. मे occurs in the MS. after श्रुत्वा 8. MS. गृह्णतु

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विदूषकः—(हारमात्मनः कण्ठे निवेश्य सहर्षम्) ही– ही भोः ! ईमिणा हारेण णिउपमं सोहग्गमधिगदो मे कण्ठो । तादाणि ईमं अङ्गुलिं ईमिणा अङ्गुलिअएण अलंकरोम्मि । (इति चेलाञ्चलाच्चन्द्रकलामुद्रिकामादायात्मनोऽङ्गुल्यां निवेश्य सगर्वमुरो विस्तीर्य्य अङ्गुलिं प्रसारयन् देवीपरिवारिकां प्रति) दासीए दुहिदाए, पेक्खध मे सुन्दरम् । (क)

रतिकला—(विलोक्य जनान्तिकम्) हला, पुव्वं क्खु तए अहं असच्चभासिणी खलत्ति बहुजल्पिता । पेक्खदाणि, काए इदं अङ्गुलिअअं । (ख)

देवी—(विलोक्य साशङ्कम्) णं चन्दकलाए ! (ग)

रतिकला—को एत्थ वि संसओ ? (घ)

देवी—(दीर्घमुच्छ्वस्य)[1] अहो, सव्वधा अविस्ससणीआ ज्जेव पुरुसा । हला रदिअले, तुरिदं एहि, एहि । खणं वि एदस्स अदिदुव्विलसिदस्स अन्तिए ट्ठादुं ण जुज्जदि । (ङ)

[इति सत्वरमुत्थाय गच्छ ती[3]]

(क) आश्चर्यम् ! अनेन हारेण निरुपमं[4] सौभाग्यमधिगतो मे कण्ठः । तदिदानीमिमामङ्गुलीयकेन अलंकरवाणि ।

दास्या दुहितरः, प्रेक्षध्वं मे सुन्दरम् ।

(ख) सखि, पूर्वं खलु त्वया अहमसत्यभाषिणी खलेति बहुजल्पिता । पश्य, इदानीं कस्या इदमङ्गुलीयकम् ।

(ग) ननु चन्द्रकलायाः !

(घ) कोऽत्रापि संशयः ?

(ङ) अहो, सर्वथा अविश्वसनीया एव पुरुषाः । सखि रतिकले, त्वरितमेह्येहि[5] । क्षणमपि एतस्यातिदुर्विलसितस्यान्तिके स्थातुं न युज्यते ।

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1. MS. उत्सवस्य 2. MS. एहि २ 3. MS. गच्छन्ति 4. MS. निरूपमं 5. MS. एह्येहि simple. But as तुरिदं occurs in the corresponding Prakrit sentence त्वरितं has been introduced.

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राजा—(ससम्भ्रममुत्थायोपसृत्य करे धृत्वा)

अभिज्ञानैव त्वं शशिमुखि विधातुं मयि रु
विना च त्वां काचिन्नहि मदनुरागस्य विषया[1] ।
तथापि ज्ञामाङ्गि स्फुरदधरविम्बं सपदि मा-
मनामन्त्र्यैव त्वं व्रजसि कथमित्थं कथय मे ॥ १८ ॥

[देवी राज्ञो हस्तमुत्क्षिप्य सत्वरं सपरिवारा निष्क्रान्ता]

विदूषकः— राजानमुपसृत्य) भो वअस्स, किन्ति देवी तुह वि करं विक्खिविअ इत्थं सिग्घ गदीए चलिदा ? (क)

राजा—त्वत्कृतेनैव ।

विदूषकः—(सरोषम्) किम्मए किदं ? (ख)

राजा—यतः परमकरणीयं नास्ति ।

विदूषकः—अव्वो, कि तं ? ग)

राजा—इदमेव चन्द्रकलाङ्गुलीयकदर्शनम् ।

विदूषकः—(दन्तैर्जिह्वामापीड्य) अविदाव कथं ताओ दासीदुहिदाओ पेक्खिअ इत्थमुवगदो मं चित्तसंमोहो ! तादाणि एदु—एदु पिअवअस्सो । जधा देवी प्पसादं गच्छदी, जधा अ तुह चन्दअलाए पुणोवि समाअमो होदि, तथा अहंज्जेव संपाद-इस्सं । (घ)

(क) भो वयस्य, किमिति देवी तवापि करं विक्षिप्य[2] इत्थं शीघ्रगत्या चलिता ?

(ख) किम्मया कृतम् ?

(ग) अहो[3], किं तत् ?

(घ अपि तावत् कथं ताः दासीदुहितरः प्रेक्ष्य इत्थमुपगतो मां चित्तसंमोहः ! तदिदानीं एतु—एतु प्रियवयस्यः । यथा देवी प्रसादं गच्छति[4], यथा च तव चन्द्रकलया पुनः समागमो भवति, तथाऽहमेव सम्पादयिष्यामि ।

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1. MS. विषयः 2. MS. विनिक्षिप्य 3. अव्वो in Prakr.t has been often rendered as मातः in this manuscript. Here, as in most other Sanskrit works, it has been rendered as अहो 4. MS. प्रसाद गच्छन्ति ।

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राजा—तत्किमधुना विधेयम् ?

विदूषकः—भो वअस्स, तादाणि पुरदो देवीं ज्जेव पससादेम्ह। (क)

[निष्क्रान्ताः सव]

इति द्वितीयोऽङ्कः

(क) भो वयस्य, तदिदानीं पुरतः देवीमेव प्रसादयावः[1] ।

1. This Sanskrit rendering does not occur in the MS.

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तृतीयोऽङ्कः

[ततः प्रविशति विदूषकः]

विदूषकः—ही—ही भोः ! अज्ज क्खु मए तधा बंचअत्तेण तधाकिदापराधेवि पिअबअस्से पसादं गमिदा पउदिसुउमारहिअआ देवी । ताएबं दाणि चन्दअला अविदिददोसाए सुणन्दणाए[1] घरे गोविदत्ति कधिदं मे सुणन्दणाए । (विचिन्त्य) तादाणि विरहावस्थावाउलीकिदस्स पिअबअस्ससस्स एदाए सङ्गमे महकिलेसो लहूकिदो देवीए । अविअ मन्तिदं अ मए सह सुणन्दणाए अजु णिसाए चन्दअलं पच्छन्नरूवं केलिबण[2] अन्तरे पविसिअ पिअवअस्सेण समं एसा सङ्गमा विदद्धान्ति । ताजदादाणि एदं सुवुत्तन्तं देवी ण जाणादि ता सम्भलो भविस्सदि मे सअलो पआसो । विचिन्त्य) अविदाव एदं वुत्तन्तं रक्खन्तेण मए केत्तिकं कालं जीहाजत्तणा अणुभवीअदि[3] । पुरोऽवलोक्य) का एसा ? देवीपरिवारिआ माधविआविअ दीसदि । क

(क. ही— ही भोः ! अद्य खलु मया तथा वञ्चकत्वेन तथाकृतापराधेऽपि प्रियवयस्ये प्रसादं गमिता प्रकृतिसुकुमारहृदया देवी । तया एव इदानीं चन्द्रकला अविदितदोषायाः सुनन्दनाया गृहे गोपितेति कथितं मे सुनन्दनया[4] । (विचिन्त्य) तदिदानीं विरहावस्थाव्याकुलीकृतस्य प्रियवयस्यस्य एतया सङ्गमे महाक्लेशो लघूकृतो देव्या[5] । अपि च मन्त्रितं च मया सह सुनन्दनया अद्य निशायां चन्द्रकलां प्रच्छन्नरूपां केलिवनमध्ये[6] प्रवेश्य प्रियवयस्येन समं अस्याः सङ्गमो विदधीयते[7] । तद्यदिदानीं एनं वृत्तान्तं[8] देवी न जानाति[9] तत्सफलो भविष्यति मे सकलः[10] प्रयासः । विचिन्त्य) अपि तावत् एनं वृत्तान्तं रक्षता मया कियन्तं कालं जिह्वायन्त्रणा अनुभूयते । (पुरोऽवलोक्य) का एषा ? देवीपरिवारिका माधविकेव दृश्यते ।

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1. MS. सणन्दणाए 2. Absent in MS. But as अन्तरे पविसिअ (translated into Sanskrit as मध्ये प्रवेश्य) by themselves do not make the meaning clear, we have ntroduced केलिवन. The king's speeches as also the speeches of Chandrakalā indicate that both of them were in the pleasure garden, but neither at the मणिमण्डप where Chandrakalā was nor the अभ्यन्तरस्थानमणिमण्डप where the Royal pair later received the messengers of the Pāṇḍya king. It is another situated in the garden itself. 3. MS. अणुभवीअदु. But as the word has been rendered into अनुभूयते, the change has been considered necessary. 4. This sentence has been introduced by the Eds as the corresponding Prakrit sentence has not been rendered into Sanskrit in the MS. 5. MS. देव्याः 6. MS. मध्ये only 7. MS. एषा सङ्गमयितव्या इति. The change has been effected torender the Sanskrit closer to the original Prakrit. 8. The correspon-ding Prakrit word is सुवुत्तन्तं. Must it not then be सुवृत्तान्तं ? 9. MS. जाति 10. MS. सेकलः Obviously 'म' of 'मे' has been omitted by mistake.

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[ततः प्रविशति माधविका]

विदूषकः—(विलोक्य करेण मुखमाच्छादयति[1])

माधविका—(विलोक्य) अम्मो, कुदो एसो बुद्धबम्भणो मं पेक्खिअ पुणो पुणो वदणं ढिक्क दि ? ता[2] पुच्छामि। इत्युपसृत्य, अज्ज, बन्दामि। (क)

विदूषकः—(पुनः करोति)

माधविका—अज्ज[3], किमेवं वअण[4] ढिक्किअदि[5] ? (ख)

विदूषकः—(पुनस्तथा करोति)

माधविका—(अञ्जलिं बध्वा) पसीददु मे[6] अज्जो। ण गोवयदु रहस्सम्। (ग)

विदूषकः—भोदु ता कोवि ण जाणादु। एवं विअ। (घ)

(इति कर्णे कथयति)

माधविका—(स्वगतम्) अहो, साहासो बुद्धबम्भणस्स। ताए उणगब्भदासीए सुणन्दणाए कधं एवं दुक्करं आचक्खिअदि। ता देवीअ णिवेदिअ पसादं लभिस्सं[7]। (प्रकाशम्) अज्ज, गच्छामि सामिणीणिओअं अणुचिदिदम्। (ङ)

(क) मातः, कुतः एष वृद्धब्राह्मणो मां प्रेक्ष्य पुनःपुनर्वदनं आच्छादयति[7] ? तत् पृच्छामि। (इत्युपसृत्य) आर्य, वन्दे।

(ख) आर्य, किमेवं वदनं आच्छाद्यते[8] ?

(ग) प्रसीदतु मे आर्य। न गोपयतु रहस्यम्।

(घ) भवतु तत् कोऽपि न जानातु। एवमिव।

(ङ) अहो, साहसो वृद्धब्राह्मणस्य ! तया पुनर्गर्भदास्या सुनन्दनया कथमेवं दुष्करमाचक्ष्यते[9] ? तद्देवीं निवेद्य प्रसादं लप्स्ये[10]। (प्रकाशम्) आर्य, गच्छामि[11] स्वामिनीनियोगं[12] अनुचरितुम्[13]।

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1. MS. माछायति 2. ता in MS. looks like अ 3. MS. अज 4. MS. वर्ण 5. MS. चिक्किअदि 6. MS. से 7. MS. ढौकते 8. MS. ढौकते 9. MS. 10. MS. लभिष्यामि 11. MS. गछामि 12. MS. स्वामिना नियोगं 13. MS. अनुचितं

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विदूषकः—अहंपि दाणि गच्छामि समीहिदं सम्पादिदुम । (क)

[इति निष्क्रान्तौ]

प्रवेशकः

[ततः प्रविशति मदनावस्थां नाटयन् राजा]

राजा—(सनिर्वेदं दीर्घं निःश्वस्य)

आयान्तीमधिगत्य मत्परिसरं देवीं परित्यज्य मां
निर्गच्छन्त्यपि संभ्रमेण सुदती किञ्चित् परावृत्य सा ।
दृष्टिं यच्छति याप्युदश्रुकलुषामुत्थाय तावन्मया
तस्यास्तन्मुखमुन्नमय्य[1] सहसा किं नामनो चुम्बितम् ।। १ ।।

(स्मरणमभिनीय

श्रयति मयि समीपं स्मेरवक्त्रारविन्दं
स्फुरदधरपुटान्तं दर्शितभ्रूविभेदम् ।
अलसवलिततारं किंचिदाकुञ्चिताक्षं
कवलयति मनो मे पद्मलाक्ष्याः कटाक्षः ।। २ ।।

तत्पुनरवलोकयामि समदनवेदनान्धकारशमनां[2] प्रियतमामिमां चन्द्रकलां । विचिन्त्य) तदिहैव तावत्—विकसितकुसुमभरशीतलामोदमेदस्विनि निरन्तरनवपल्लवप्रतानिवारित-तरणिकिरणप्रवेशे रसालतरुतले नीलमणिशिलामध्यासीनो निर्वापयामि प्रेयसीविरह-सन्तप्तमात्मानम् (इति परिक्रम्योपविश्य) । अये, कथमसौ सहकारः समन्ततः संफुल्ल-कुसुमपरागैः[3] प्रेयसीविरहविधुरं मामत्यन्तमुद्वेजयति । (विचिन्त्य) एष खलु मयैव चिरपालितो न लंघयिष्यति मे वचनं । तदेनमेव सदैन्यं निवेदयामि ।

(साञ्जलिवद्धम्)

(क) अहमपि इदानीं गच्छामि समीहितं सम्पादयितुम् ।

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1. MS. उनमय्य 2. MS. शमनं 3. MS. कुमपरागैः

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हं हो चूत महीरुह त्वमिह नः स्नेहेन वृद्धिं गत-
स्तत्किं माममिवर्षसि प्रति मुहुर्धूलिच्छलान्मुर्मुरैः[1] ।

(विभाव्य)

कथमित्थं प्रार्थ्यमानोऽपि आचरसि मयि तथैव परिपन्थित्वं ।

(स्मरणमभिनीय)

आ। ज्ञातं कुसुमान्यमूनि विशिखान्निर्माय पञ्चायुधः
पञ्चत्वं जगतीं नयत्यविरतं तेनावलेपस्तव ॥ ३ ॥

तदलमिदानीमचेतने भवत्यत्यन्तं कृपणताप्रकाशेन । पञ्चायुधमेव तावत्प्रार्थये[2] यत्प्रसादात्तवायमीदृशो गर्वः । (आकाशलक्ष्यमञ्जलिं बद्धा[3])

किं कन्दर्प मुखं विधाय मधुपैः पत्रं नवैः पल्लवै-
रेभिश्चूतशरैः करोषि जगतीं[4] जेतुं प्रयासं मुधा ।

निद्रातुं शयितुं प्रयातुमथवा स्थातुं क्षमः को भवे-
देकोऽसौ कलकण्ठकण्ठकुहरे जागर्ति[5] चेत्पञ्चमः ॥ ४ ॥

(विचिन्त्य) अये, कथं त्वमपि नामैवं प्रार्थ्यमानोऽपि निशितशरनिपातेन कृन्तसि मे हृदयम् ? शृणु तावत्

शरस्ते दुर्वारः स्मर पुरहरस्यान्तमिदुरः
फलं किं नामासावधिकमधिगन्तुं तुदति माम् ।

(विचिन्त्य)

अलं वा दैन्येन त्वयि यदखिलस्यापि जगतो
मनो मथ्नासीति प्रथितिरिह ते मन्मथ इति ॥ ५ ॥

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1. MS. मुहुर्द्धूलिच्छलान्मुर्मरैः 2. MS. has unnecessarily given '।' between प्रार्थये and यत्प्रसादात् । 3. MS. वध्वा 4. MS. जगति 5. MS. जागर्त्ति

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(विचिन्त्य) कथं मयापि दुरवसनार्थप्रार्थनेनात्मा सन्तापनीयः ! तथाहि ।* सन्तोऽस्यन्तु[1] पराङ्मुखाः । (सोत्कण्ठम्) सुमुखि मां किं नाम नो भाषसे ?" (पुनर्विचिन्त्य) आः, कथं नाम लोकेषु विवेकितया[2] प्रथितिमासादयिताऽपि मया निष्फलप्रयासोऽयमनुभूयते । (विचिन्त्य) तथाहि । मूढानां वितथप्रयासपरता । (सदैन्यम् मा मुञ्च वामाक्षि माम्" । (पुनर्विचिन्त्य) अलमकारणमनारतं देवीप्रकोपभीतिकातरस्य ममैवमारम्भः । तथाह्येवं सति देवी कुप्यति । (सोद्वेगम) किंप्रपृच्छसि[3] परिरम्भं न रम्भोरु मे' । (पुनर्विचिन्त्य । सधैर्यावष्टम्भम्) चेतः प्रार्थयसे किमन्यसुलभम् । (सौत्सुक्योद्वेगम । सवाष्पगद्गदम् हा, कासि मे प्रेयसि' । *

किं वामाक्षि कटाक्षमारचयसि प्रेम्णा मयि प्रेयसि
(विभाव्य—सविषादम्)
स्मेरेन्दीवरगर्भतः कुतइयं निर्यातिभृङ्गावलिः ।
(कोकिलध्वनिमनुभूय सवितर्कम्)
किं नाम्ना[4] विदधासि सुन्दरि !
(निरूप्य) कथं क्रीडापिकीनिःस्वनः ?
(पुनरन्यतो विलोक्य सहर्षम्)
जितं मया । किं प्राप्तासि कृशोदरि !
(सनैराश्यम्[5] । दीर्घं निःश्वस्य)
आः, कथं मम भाग्यविपर्ययेण स्तवकिनीवल्लीयमुत्पल्लवाः[6] ॥ ७ ॥
(इति मूर्च्छितः[7] पतति)

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1. MS. सन्तोऽस्यतु 2. MS. विवेक्तया * The lines within the asterisks reveal an unexpected mixture of prose and poetry. The lines a, b, c, d, e, f, g and h together form the śloka given below—

सन्तोऽस्यन्तु पराङ्मुखाः सुमुखि मां किंनाम नो भाषसे
मूढानां वितथप्रयासपरता मा मुञ्च वामाक्षि माम् ।
देवी कुप्यति किंपृच्छसि परिरम्भं न रम्भोरु मे
चेतः प्रार्थयसे किमन्यसुलभम् हा कासि मे प्रेयसि ॥ ६ ॥

3. MS. पृच्छसि । For the saka of metre प is prefixed.

4. MS. नामा 5. MS. सनैराश्यं 6. Here again the last पाद of the Śloka has not been given continuously. After जितंमया, there is a part of the पाद and after आः कथं मम भाग्यविपर्ययेण the rest of the पाद occurs. The whole पाद is thus "किं प्राप्तासि कृशोदरि स्तवकिनीवल्लीयमुत्पल्लवाः" । 7. MS. मूर्चितः

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(समाश्वस्योत्थाय दिशोऽवलोक्य उच्चैःकारम्)। ननु भोः क्रीडावनविहारिणः, तरुमृगविहङ्गमा, जानन्ति भवन्तः कुतो मे प्रियतमेति। (विभाव्य) अये, कथमयमशोकश्चलता किशलयकरेण मामाकारयति। एष खलु मे कथयिष्यति प्रियतमावृत्तान्तम्। तदुपसृत्य पृच्छामि। (इत्युपसृत्य)

त्वमशोक शोकमहृत्य मामकं
कुरु तावदाशु निजनाम सार्थकम्।
अवलोकिताव भवता यदि साकनु
विद्यते ननु निगद्यतां तदा ॥ ८ ॥

(विभाव्य) अये, कथमिदानीमिहाहूय मामकथयित्वा प्रियावृत्तान्तं मौनमवलम्बसे ? (सरोषम्) अये, मृषा वञ्चक, तदिह न चिरादेव दावानलस्य विषयीभविष्यति भवानेकः। (पुनरन्यतो गत्वा सवितर्कम्) नूनमनेन सर्वतश्चरता चंचरिकेण विदिता भविष्यति सा। तदेनमेवोपसृत्य गच्छामि। इत्युपसृत्य सविनयम्)

भ्रातर्द्विरेफ[1] भवता भ्रमता समन्तात्
प्राणाधिका प्रियतमा मम वीक्षिता किम्।

(झङ्कारमनुभूय सानन्दम्)

ब्रूषे किमोमिति सखे कथयाशु तन्मे
किं किं व्यवस्यति कुतोऽस्ति[3] च कीदृशी सा[4] ॥ ९ ॥

(निःश्वस्य) हा निर्दय, जानामीत्युक्तवानपि अकथितप्रियावृत्तान्तः कथं व्रजसि परिहाय मामशरणम्! (सरोषम्) अये, कथं नाम केतककण्टकावलिग्रथितविग्रहो न मरणमधिगच्छत्ययं पापः ! (कोकिलध्वनिमनुभूय निपुणं विभाव्य) अये, सत्यमिदानीम्।

कुहूमाकारयत्येष कुहूकण्ठो मुहुर्मुहुः।
तत्कथं परिहृश्येत प्रिया चन्द्रकला मम ॥ १० ॥

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1. MS. चानन्ति: 2. MS. द्विरेफं 3. MS. कुतोऽसिय 4. किदृशीयम् in the śloka as given by Dr. Kar in his Ed. of *S. D.* (Ch. III 167) as also in the Eds. of Kane and G. V. Bhattacharya.

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तदेनमेवानुनीय निवारयामि ।

(इति कोकिलमुपसृत्य सविस्मयम्)

विश्राम्यतु कुहूकण्ठ कुहूरिति तव ध्वनिः ।
यत्तया नैति साम्मुख्यं[1] प्रियाचन्द्रकला मम ।। ११ ।।

(सरोषम्) आः, कथं प्रार्थ्यमानोऽपि तथैव व्याहरसि ? (विचिन्त्य) भवतु । परव्यसनसंतृप्तं न पुनरेनं मलिनात्मानं प्रर्थयिष्ये । तदितोऽन्यतो गत्वापि प्रियतमामन्वेषयामि । (कतिचित्पदानि गत्वा मलयानिलस्पर्शमनुभूय सोद्वेगम्) अहो, किमिदानीं दरदलितकेतकपरिमलमिलदविरलभ्रमरझङ्कारमुखरिताशामुखश्चन्दनानिलोऽपि मामुत्तापयति । भवतु, तदेनमेवमनुनयामि ।

(इति[2] सविनयम्)

घोरसमीरण दक्षिणसरसिजशीतल किं दहस्येवम् ।

(सविमर्शम)

जाने चन्दनशैल द्विजिह्वसंसर्गदूषितस्त्वमपि ।। १२ ।।

(नेपथ्ये) अहो, पश्यत, पश्यत—

आस्तीर्णा इव नीलचेलनिचयैः पूर्णा इवेन्दीवरै-
राकीर्णा इव चूर्णितैर्मृगमदैः पूर्णा इवाभ्रैर्नवैः ।
रुद्धानेन विगृह्य लोचनपथं भेद्येन सूचीमुखै-
राच्छन्नास्तमसा तमालमलिनच्छायेन[3] सर्वादिशः ।। १३ ।।

राजा—(निशम्य, समन्तादवलोक्य) अये, कथमिदानीम्—

आलोकाय भवन्ति न व्रततयो नैणा न भूमीरुहो
नाकाशं न वसुन्धरा न हरितो नाक्षाणि नाङ्गानि वा ।
रुद्धानेन कुतश्चिदेत्य जगतीं कस्मादकस्मादहो
सर्वं क्वापि निरन्तरेण तमसा संहृत्य नीतं बलात् ।। १४ ।।

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1. MS. सांमुख्यं । It is a peculiarity of writing. Elsewhere also संमुखं is written and not सम्मुखं । 2. MS. नुनयामीति··· 3. MS. च्छायेव

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(विचिन्त्य) दुर्लक्ष्योऽपि[1] भवति नितरां वाणघातः परेषा-
मस्त्वेवं कथमितरथा जायते पुष्पकेतोः ।
ध्वान्तच्छन्ने जगति परितश्चापमाकृष्य रोषा-
दित्थं यस्मादधिकमधुना मामयं निर्भिनत्ति ॥ १५ ॥

(विचिन्त्य) कथमिदानीमपि चीयते प्रियवयस्यो मे रसालकः । सुहृत्प्रकाशितः खलु शिथिलीभवति सकलोऽप्यान्तरः क्लेशः ।

[ततः प्रविशति विदूषकः]

विदूषकः—किहिंदाणि पेक्खामि इध घोर अन्धआरे कहिंपि लुडन्तं मदणवेदणाउव्विग्गं पिअवअस्सं । (अग्रतोऽवलोक्य) कधं इअज्जेव अणावरणाभरणप्पतापभासुरो दासदि वाचिलोविअ परिभमन्तो एसो । तादाणि एदस्स पिअं णिवेदिअ सअलाणं वि मन्तिवराणं शिरे चलणं[2] दइस्सं । (क)

(इत्युपसर्पति)

राजा—सखे, एह्येहि । कथय कथं[3] वा मम विनोदनीयं मदनवेदनाविद्रुतं हृदयम् ।

विदूषकः—जस्स दे अहं अदिसइदसअलमन्तिबुद्धिविहवो पिअवअस्सो तस्स कधं मदणवेदणाएवि अवआसो । (ख)

(क) कुत्रेदानीं पश्यामि इह अन्धकारे कुत्रापि लुठन्तं मदनवेदनोद्विग्नं[4] प्रियवयस्यम् । कथं इहएव अनावरणाभरणप्रतापभासुरो दृश्यते वातुल इव परिभ्रमन्नेषः[5] । तदिदानीमेतस्य प्रियं निवेद्य सकलानामपि मन्त्रीवराणां शिरसि चरणं[6] दास्यामि[7] ।

(ख) यस्य तवाहं अतिशयितसकलमन्त्रीबुद्धिविभवः[8] प्रियवयस्यः । तस्य कथं मदनवेदनायाः अप्यवकाशः ।

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1. MS. दुर्लक्ष्ये. A letter is missing in this line. So the letters ऽपि are introduced for the sake of the metre. 2. शिरे चरणं is written again after शिरे चरणं in the MS. Evidently it is a slip of the scribe. 3. MS. gives कं after कथं. Deleted as it is unnecessary. 4. MS. मदनवेदनोविग्नं 5. MS. परिभ्रमन्नेषः. 6. MS. चरण 7. MS. दास्यामि 8. MS. अतिशयितसकलमन्त्रीबुद्धिविभवोकः.

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राजा—कथय, कथं नाम ?

विदूषकः—एसा क्खु दाणि एदंज्जेव अदूरवट्टिदं मणिमण्डवं आणिदा मए सह सुणन्दणाए। अजदिदाणि अथक्किदमेहमण्डलीविअ कुदोवि आअदुअ देवी अन्तरा ण भोदि तदा उवलद्धव्वा तए चन्दअला। (क)

(ततः प्रविशति माधविकया निर्दिश्यमानमार्गा देवी रतिकला च)

देवा—हंजे, एवं पि णाम भवे। (ख)

माधविका—पेक्खदु भट्टिणी। (ग)

(इत्यङ्गुल्या निर्दिशति)

देवी—(विलोक्य) हला रदिअले, किं दाणि करेम्ह। (घ)

रतिकला—पच्छण्णाज्जेव एदं अणुगच्छन्ति सव्वं जाणम्ह। (ङ)

(इति तथा कुर्वन्ति)

राजा—सखे केनपुनरुपायेन इत आनीताऽप्येषा।

विदूषकः- एवं। (ङ)

(इति कर्णे कथयति)

(क) एषा खलु इदानीमेव अदूरस्थितं मणिलण्डपं आनीता मया सह सुनन्दनया[2] यदिदानी[3]-मतर्कितमेघमण्डलीव कुतोऽप्यागत्य देवी अन्तराया[4] न भवति तदा उपलब्धव्या त्वया चन्द्रकला।

(ख) चेटि, एवमपि नाम भवेत्।

(ग) पश्यतु भट्टिनी।

(घ) सखि रतिकले, किमिदानीं कुर्मः।

(ङ) प्रच्छन्ना[5] एतं अनुगच्छन्त्यः[6] सर्वं जानीमः।

(च) एवमिव।[7]

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1. MS. कथेदि. Later the MS. also gives the Sanskrit rendering इति कर्णे कथयित्वा। But as no where the direction within the bracket is in Prakrit, to maintain uniformity, here it has been rendered into Sanskrit. There is no reason for rendering कथेदि as कथयित्वा linguistically. Besides, there is no speech of the Vidusaka thereafter. 9. MS. सुनन्दया 10. MS. तदिदानीं अतर्कितमेघमण्डलीव। But as तदा occurs later in the sentence and the corresponding Prakrit word is अजदिदाणि as अ and त look rather similar in the MS. then the Sanskrit rendering should be तत् यदिदानीं। 4. MS. अन्तरायो 5. MS. प्रच्छन्ना 6. MS. अनुगन्त्यः 7. इति कर्णे कथयित्वा occurring here in the MS. has been deleted.

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राजा—(सहर्षम्) सखे, तदेतत्तव पारितोषिकम् । (इति कङ्कणं दत्वा) तदिदानीं दर्शय कुत्र: प्रियतमा ।

[ततः प्रविशति सोत्कण्ठा चन्द्रकला सुनन्दना च]

चन्द्रकला—(सनिर्वेदं दीर्घं निःश्वस्य) हला, अआरणं कीसमं पुणो पुणो वञ्चअन्ति किलिसा[1] अवेसि । अहं दाणीं एमाए असोअसहाए कण्ठे लदापासं[2] उब्बन्धिअ अत्ताणं वावादेमि । मा मा मं इदाणीं णिवारेसु । (क)

सुनन्दना—हला, मा उत्तम्ह । महवअणेण खणंपि पडिवालेसु भट्टिणो आअमणम् । (ख)

विदूषकः—एदु एदु पिअवअस्सो । (ग)

[इत्युभौ परिक्रामतः—सर्वा अनुक्रामन्ति]

विदूषकः—पेक्खदु पेक्खदु पिअवअस्सो[3] । एसा सा अत्तणोज्जेव अङ्गकन्तिए महअन्धआरेवि पआसिदा दे पिअदमा । (घ)

राजा—(विलोक्य सहर्षम्) अये अस्याः खलु

विम्बस्यासुकृतेन दन्तवसनं मत्तेभकुम्भद्वय-
स्यापुण्येन पयोधरौ कुवलयस्याकर्मणा चक्षुषी ।
इन्दोर्भाग्यविपर्ययेण वदनं कुन्दावलेरेनसा
दन्तालीकदलीतरोश्च दुरितेनोरुद्वयं निर्मितम् ॥ १६ ॥

किं च

मध्येन मध्यं तनुमध्यमा मे पराजयं नीतवतीति रोषात् ।
कण्ठीरवोऽस्याः कुचकुम्भतुल्यं मत्तेभकुम्भद्वितयं भिनत्ति[4] ॥ १७ ॥

(क) सखि, अकारणं किमिति मां पुनःपुनर्वञ्चयन्ती[5] क्लेशयसि ? अहमिदानीमस्यामशोकशाखायां कण्ठे लतापाशं बद्ध्वा आत्मानं व्यापादयामि । मा मा मिदानीं निवारयस्व ।

(ख) सखि, मा उत्ताम्य । मम वचनेन क्षणमपि परिपालयस्व भर्तुरागमनम् ।

(ग) एतु एतु प्रियवयस्यः ।

(घ) पश्यतु पश्यतु प्रियवयस्यः । एषा सा आत्मन एव अङ्गकान्त्या महान्धकारेऽपि प्रकाशिता ते प्रियतमा ।

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1. MS. किलिसा 2. MS. लदापासं 3. MS. पेक्खदु पेक्खदु वअस्सो । But as the Sanskrit rendering in the MS. reads प्रियवयस्यः, the prakrit word has been changed accordingly. 4. A parallel śloka also from the pen of Viśvanātha may be cited :—

मध्येन तनुमध्या मे मध्यं जीतवतीत्ययम् ।
इभकुम्भौ भिनत्त्यस्याः कुचकुम्भनिभौ हरिः ॥

Vide Kane's Ed. of Sāhitya Darpaṇa, Ch. X, 86 । 5. MS. विञ्चयन्ती ।

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देवी—(निःश्वस्य) अहो, महत्अहिणिवेसो एदाए दुट्ठकण्णआए अज्जउत्तस्स। हला, ता एहि इम भित्तिए अन्तरिदा उवरिवुत्तन्तं पेक्खम्ह। (क)

(इति सर्वा[1] अन्तरिताः पश्यन्ति)

राजा—सखे, तदेहि निर्वापयामो मदनसन्तप्तमा मानमनया[2]।

(इत्युपसर्पतः)

चन्द्रकला—(विलोक्य सचकितव्रीडं सहसोत्थाय मुखं[3] नमयन्ती सानन्दमात्मगतम्) अम्महे। ज[4] किल एदं जीविदं हलाहलंति सम्भाविदं तादाणी कधं महाभाअधेएण अमित्तत्तेण परिणदं। (ख)

राजा—
वैलक्ष्यस्य भवत्यसाववसरो नैतावतस्तेऽधुना
किं नामाननचन्द्रमा नमयसि प्राणाधिके प्रेयसि।
एभिर्गाढमनङ्गमञ्जुल[1], गृहैरालिङ्ग्य मामङ्गकै-
रेणप्रेक्षणि पञ्चबाणविशिखक्षीणं विनिर्वापय ॥ १८ ॥

देवी—(रतिकलां तिर्यगवलोक्य) हला, पुणोवि मं आलविस्सदि अज्जउत्तो। (ग)

सुनन्दना—हला, किं एवं पडिवज्जसि। करसु दाव भट्टिणो वअणं। (घ)

(क) अहो, महाभिनिवेशोऽस्यां दुष्टकन्यकायामार्यपुत्रस्य। सखि, तदेहि इह भित्त्या अन्तरित। उपरिवृत्तान्तं पश्यामः।

(ख) आश्चर्य्यं, यत्किलेदं जीवितं हलाहलमिति[5] सम्भावितं तदिदानीं कथं महाभागधेयेन अमृतत्वेन परिणतम्।

(ग) सखि, पुनरपि मह्य[6]मालपिष्यत्यार्यपुत्रः[7]।

(घ) सखि, किमेवं प्रतिपद्यसे। कुरुष्व तावद्भर्त्तुर्वचनम्।

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1. MS. सर्वाः 2. MS. मदनसन्तप्तमात्मामनया 3. मुखं repeated in the MS. 4. MS. मक्खिल 5. MS. हलाहल इति। हलाहल is both masculine and neuter and so there is nothing wrong in हलाहल इति। But as the Prakrit form is हलाहलं ति, it has been rendered into हलाहलमिति। 6. MS. मां 7. MS. आलपिष्यति।

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माधविका—भट्टिणि, सुण दाव तुह विससणीआए बअणं । (क)

देवी—हं जे[1], कालसप्पी किअ णीलमणिमालाअवेण कण्ठे वसदित्ति को जाणादि ? (ख)

चन्द्रकला—(सगद्गदस्वरम्) हला, देवीपओवभीदे महाराए अम्भाण[2] को विसझो[3] । (ग)

देवी—अव्वो, महि पिअसहीए पिअसहीतुअं[4] एदं । (घ)

राजा— प्रेमबन्धनिबद्धा[5] मे न देवी न च मेदिनी ।
इतः प्रभृति तन्वङ्गि त्वमेव मम जीवितम् ।। १६ ।।

देवी—(निशम्य सास्रम्) सखि रतिकले, इदमपि मया सह्यते ![6]

रतिकला—सखि, पुरुषाणां भ्रमराणां स्वभाव एषः । यत्किल नवं[7] नवमेव अनुधावन्ति ।

(क) भट्टिनि, शृणुष्व तावत् तव विश्वसनीयाया वचनम्[8] ।

(ख) चेटि, कालसर्पी[9] किल नीलमणिमालारूपेण कण्ठे वसतीति को[10] जानाति ।

(ग) सखि, देवीप्रकोपभीते महाराजे अस्माकं को विश्वासः !

(घ) अहो, मम प्रियसख्याः प्रियसखित्वमेतत् ।

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1. MS. हंजेः 2. अम्हाअं ? 3. A doubtful expression. The Prakrit form of the word विश्वासः given in the sanskrit rendering is usually विस्सास । If we take it as standing for विसम्भ, a word of almost similar sound, the Sanskrit rendering will be विभ्रमः and in the context it will be inappropriate. 4. MS. विअसहीतुणं । Probably the line across it that would have made ण अ, has not been given by the scribe by mistake. 5. MS. पेमवन्धनिवद्धो 6. From this speech onward no prakrit speech occurs in the MS. 7. MS. वनं Evidently a slip of the pen. 8. MS. विश्वसनीयावंचनं । Because the king has made an appeal to Chandrakalā and Sunandanā has supported him, a reply from Chandrakalā is expected and it seems, Ratikalā wants the Queen to listen to the words of one so fondly trusted by her. Besides, the corresponding Prakrit words justify the changes made. However if we retain the original word of the MS. we can render it into English thus : 'Listen then to the deceit of (practised by) the girl you trusted'. 9. MS. कालसर्पि 10. MS. को न जानाति । But as 'ण' corresponding to 'न' does not occur in the Prakrit version, न has been omitted.

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चन्द्रकला—सखि सुनन्दने, देवीं प्रेक्ष्य सर्वं खलु विस्मरिष्यति महाराजः।

देवी—सखि, शृणु तावत्, शृणु तावत्। आर्यपुत्रस्य दर्शनमात्रकेणाऽपि एतस्या दुष्टकन्यकाया-एवंविधानि आलपितानि।

रतिकला—सखि, एवमेतत्।

राजा—प्रिये, किमेवं व्याहरसि[1]। अद्य प्रभृति निदेशवर्त्ती[2] तवायं जनः।

विदूषकः—(सहर्षम्) अम्महे[3], आश्चर्यं यदि एतस्याः प्रियवयस्य आज्ञाकरः ततः सर्वा अप्यन्त-पुरिण्यः आज्ञाकार्यः।

देवी—(सरोषमुपसृत्य) आः राजवयस्य महीब्राह्मण! अहमपि एतस्या आज्ञाकारी ?

(इति पुनः पुनरधिक्षिपति)

चन्द्रकला—(सभयोत्कम्पम्) अहो, अहो! किमिदानीमापतितम्!

सुनन्दना—(सभयोत्कम्पम्) अहो! किमिदानीं करिष्यामि।

विदूषकः—(सोद्वेगम्) भवति मा मह्यं कुप्य[4]।

राजा—(सनिर्वेदमात्मगतम्) इदानीं खलु चेतनापि मे ना मनो वशंवदतामवलम्बते।

देवी—सखि रतिकले, चेटि माधविके, एष खलु दुष्टब्राह्मणः इयं गर्भदासी सुनन्दना द्वे अपि एकेनैव लतापाशेन एकीकृत्य बद्ध्वा[5] गृह्णीताम्[6] इयं च दुष्टकन्यका आत्मन एवोत्तरीयेण हस्ते सुदृढं आपीड्यताम्।

[उभयोस्तथा कुरुतः]

विदूषकः—आश्चर्यमाश्चर्यं, कथं बन्धनात्[7] अपि एतस्याः गर्भदास्याः सुनन्दनायाः कठोरस्तन-भरेणापीडनं गुरुकं मे अङ्गं बाधते।

देवी—सखि रतिकले, चेटि माधविके, एतानि इदानीमग्रतः कृत्वा गच्छथ।

[इति राजवर्जं[8] निष्क्रान्ताः]

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1. MS. व्याहसि 2. MS. निदेशवर्त्ति 3. अम्महे is an expression appearing usually in Prakrit speeches as denoting exclamation in surprise and it hardly ever occurs in a Sanskrit speech. It is significant that आश्चर्यं occurs after it. Can it be that the scribe had before him a manuscript giving the Prakrit speeches but did not have the patience to write both the Prakrit and the corresponding Sanskrit speeches ? 4. MS. मह्कुप्य 5. MS. बध्वा 6. MS. गृह्णन्तु 7. MS. बन्दनात् 8. MS. राजर्वजं

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राजा—(सनिर्वेदम् दीर्घमुच्छ्वस्य[1])

देव्याः प्रेक्ष्य समक्षमन्य[2]वनितासङ्गं ममैतादृशं
मानस्त्याजयितुं कथं नु भविता शक्योऽतिभूमिं गतः ।
वद्ध्वा[3] नीयत वल्लभां च सुहृदा सार्द्धं मुधा मत्कृते
निर्गच्छन्निव[4] नाशकोऽपि[5] सहसा तत्किं विधेयं मया ॥ २० ॥

(विचिन्त्य)

तदलमिदानीमत्र स्थित्वा । पुरमेव प्रविश्योपायं चिन्तयामि ।

[इति निष्क्रान्ताः सर्वे]

तृतीयोऽङ्कः

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1. MS. उत्स्वस्य 2. MS. मन्दवनिता. It is difficult to imagine that the King would use मन्दवनिता with reference to Chandrakalā. 3. MS. वध्वा 4. MS. निर्गन्त च 5. MS. नासवोऽपि ।

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चतुर्थोऽङ्कः

[ततः प्रविशति निर्विण्णो राजा]

राजा—(दीर्घमुच्छ्वस्य[1])

गीतं कर्णपुटद्वयेन गरलं भृङ्गीनिनादाभिदं
प्रालेयांशुकरच्छलासु[2] दहनज्वालासु गात्रं हुतम् ।
भूयोभूय इति स्वयं विदहता[3] नीता मया यामिनी
निर्याताः कथमश्मसारकठिनाः केनापि नैवासवः ।। १ ।।

आलप्यवञ्चनपरं वहुचाटुगर्भ—
मेषस्थितोऽस्मि चिरमंघ्रितले निपत्य ।
आलीजनैरभिहितापि तथा मदर्थं
देवी कथंचन पुनर्नगता प्रसादम् ।। २ ।।

(विचिन्त्य सकरुणं निःश्वस्य आकाशे लक्ष्यं वद्ध्वा)

हे दुर्दैव यदा चिरस्य भवतो भूयोऽपराद्धं[4] मया
तन्मय्येवमनारतं प्रहरतो वद्धेन[5] किंचित्तव ।
वद्ध्वा[6]ङ्गेषु दृढं शिरीषकुसुमप्रायेषु यत् प्रेयसी
नीता जीवितसंशयं कथय तत्किंवा कृतं तेऽनया ।। ३ ।।

(पुनर्निःश्वस्य सास्रम्) हा वयस्य, त्वमपि मत्कृते जीवितमपहारयिष्यसि ।

[ततः प्रविशति विदूषकः]

विदूषकः—(राजानं प्रति) स्वस्ति भवते प्रियवयस्याय ।

राजा—(विलोक्य सहर्षम्) दिष्ट्या जीवति[7] प्रियवयस्यः ।

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1. MS. दीर्घमुत्स्वस्य 2. MS. छलासु 3. MS. विदधता 4. MS. वध्वा 5. MS. वद्धयेन 6. MS. वध्वा 7. MS. जिवति

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विदूषकः--भो वयस्य, देवी विज्ञापयति,—"मम तातस्य नगरात् इह वन्दिनः समागताः । ते इदानीं आर्यपुत्रसहिताया मम दर्शनसमुत्सुका वर्त्तन्ते । अहमपि सुचिरादधिगतवन्धुकुलवृत्तान्त श्रोतुमुत्कण्ठिता । तद्यदि रोचते, तदा मया सह अभ्यन्तरस्थानमणिमण्डपे उपविश्य तेषां वन्दिजनानां अवकाशं ददातु आर्यपुत्रः" ।

राजा—(निशम्य सहर्षम्) सखे, तथा दुरपनोदामर्षवशंवदाया अयमपि[2] मे महाप्रसादो देव्याः । तत्कथय कथं नाम वन्धनान्मुक्तो भवान् ?

विदूषकः—आत्मन एव[3] सुब्राह्मण्यस्य प्रसादेन ।

राजा—तथापि कथं ।

विदूषकः—कथमिति कथं ? मन्त्रसिद्धौ ।

राजा—अलं परिहासेन । स्फुटं कथय ।

विदूषकः—किमन्यत् ! वन्धुकुलजनागमनहर्षेण तथा अनुचिततिरस्कृतं त्वामेवाद्य आश्वासयितुं[4] ।

राजा—उचितमेवेदं तथाभिजात्यस्य देव्याः । कः कोऽत्र भो ?

[प्रविश्य कञ्चुकी]

कञ्चुकी—आज्ञापयतु देवः ।

राजा—कञ्चुकिन्, निवेद्यताममात्यः—सत्वरमभ्यन्तरस्थानमणिमण्डपसज्जीकरणाय, निषेधाय[5] च सकलपुरुषाणां । आहूयतां च माधविका ।

कञ्चुकी—यदाज्ञापयति देवः । (इति निष्क्रान्तः)

[प्रविश्य माधविका]

माधविका—(सप्रणामम्) जयतु जयतु भर्त्ता ।

राजा—माधविकेऽवश्यमिदानीं खलु देव्या निदेशेनाभ्यन्तरमणिमण्डपं प्रसाधयामः । तदाहूयतां तत्रैव देवी ।

माधविका—यदाज्ञापयति भर्त्ता ।

(इति निष्क्रान्ता)

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1. MS. दुरपनोदामार्ग 2. MS. इदमपि 3. MS. ए 4. MS. आस्वासयितुं
5. Absent in the MS.

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राजा—सखे, तद्दर्शय पन्थानं मणिमण्डपस्य ।

विदूषकः—एतु एतु प्रियवयस्यः ।

(इत्युभौ परिक्रामतः)

विदूषकः—पश्यतु, पश्यतु प्रियवयस्यः, एष तेऽभ्यन्तरस्थानमणिमण्डपालंकृतः सौधः ।

राजा—(विलोक्य सहर्षम्) अये, कथमयम्—

दीप्तोऽनन्तमणिप्रभाभिरभितः पातालशङ्काकरो
भास्वत्कांचनभूभृदंचितरुचिर्भूलोकतुल्याकृतिः ।
आसीनं सुमनश्चयेन सुरभिः स्वर्लोकजातोपम
स्त्रैलोक्यानुकृतिं तनोति नितरामास्थानसौधो मम ॥ ४ ॥

विदूषकः—तत् त्वमिदानीं एतमाक्रम्य अनुकुरु महेन्द्रत्वम् ।

(इत्युभौ आरोहणं[1] नाटयतः)

विदूषकः—एतं[2] समणिमण्डपस्तम्भमलंकरोतु प्रियवयस्यः ।

राजा—(नाट्येनोपविश्य[3]), सखे, उपविश तावत् ।

(विदूषकः यथोचितमुपविशति)

[ततः प्रविशति सपरिवारा देवी]

देवी—(राजानं प्रति) जयतु जयतु आर्यपुत्रः ।

राजा—प्रिये, उपविश तावत् ।

देवी—(यथोचितमुपविश्य) आज्ञापयत्वार्यपुत्रः मम पितुर्नगरवन्दिनां समागमनाय ।

राजा—कः कोऽत्र भो ?

[प्रविश्य कञ्चुकी]

कञ्चुकी—आज्ञापयतु देवः ।

राजा—कञ्चुकिन्[4], त्वरितं प्रवेशय पाण्ड्यदेशागतौ वन्दिनौ ।

कञ्चुकी—यदाज्ञापयति देवः ।[5]

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1. MS. सारोहणं 2. MS. एव 3. MS. नाट्येनोपविश्य 4. कञ्चुन् 5. The ':' after देव is presumably omitted because the stage direction that follows begins with a vowel इ

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[इति निष्क्रम्य वन्दिभ्यां सह प्रविशति[1]]

वन्दिनौ— राजानं प्रति दूरतः सप्रणामं करावुन्नमय्य) जयतु जयतु देवः देव ब्रह्मायुर्भव ।

एकः[2]—

मूर्द्धन्याधूयमानध्वनदमरधुनीलोलकल्लोलजालो-
द्भूताम्भः क्षोददम्भात् प्रसभमभिनभः क्षिप्तनक्षत्रलक्षम्[3] ।
उर्द्ध[4]न्यस्तांघ्रिदण्डभ्रमिभर[5]रभसोद्यन्नमस्वत्[6] प्रवेश[7]-
भ्रान्तब्रह्माण्डखण्डं प्रवितरतु शुभं[8] शाम्भवं ताण्डवं ते ॥ ५ ॥

विश्वस्ताः कटकच्छन्ना मुक्ताहारविभूषणाः ।
अरोषेऽपि सरोषेऽपि त्वयि देव रिपुस्त्रियः ॥ ६ ॥

अपरः—

अलिकुललुहिलकलाले तुह कलवाले गता पलिमिन्ने ।
कुलति पिअनुगपेसं निगपलपति पिम्पकेतु पाशुपाले ॥ ७ ॥ (क)

(क) Here again Prakrit has been introduced ; but the MS. does not give the Sanskrit rendering. The śloka is evidently in a form of पैशाची supposed to be the language of the people of Pāṇḍya. It has not been possible to render the lines into Sanskrit completely.

अरिकुलरुधिरकराले तव करवाले
कुलस्त्री पाशुपाले ॥ ७ ॥

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1. MS. प्रविश्यति 2. The śloka recited occurs as an illustration in Ch. VII of साहित्यदर्पण: 3. MS. लक्ष्यम् 4. MS. उद्ध 5. भ्रमिभव in Eds. of *S. D.* by P. D. Mitra (*The Mirror of composition*, p. 304) and Gurunath V. Bhattacharya. But the latter while elucidating the śloka, writes 'भ्रमिभरेण भ्रमणातिशयेन' which indicates that his reading must have been भ्रमिभार । The Eds. of *S. D.* by Dr. Kar (Ch. VII, 8) and Kane (Ch. VII, 16) have भ्रमिभर 6. MS. भास्वत्. Altered after the reading in editions of *S. D.* 7. MS. प्रवेशत्. Altered after the readings in the Eds. of *S. D.* by P. D. Mitra (*The Mirror of composition*) and G. V. Bhattacharya. प्रवेग in the Eds. of *S. D.* by Dr. Kar and Kane. 8. शिवं in the Eds. of *S. D.* by Kane, P. D. Mitra and G. V. Bhattacharya. शुभं in Dr. Kar's Ed. Kane notices the alternative reading 'शुभं' in the Footnote 1, p. 124, Appendix E, of his Ed. of *S. D.*

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राज्यं मुञ्चति मरहट्टः। कोषं कोशलो न पृच्छति। आन्ध्रो[1] विशति गिरिरन्ध्रम्। अङ्गः अङ्गणमपि न पृच्छति। भङ्गः पतति हाभङ्गः। बङ्गः सप्ताङ्गं न सज्जयति। पञ्चगौडः[2] पञ्चत्वं लभते। गुज्जत्र न गज्जइ। उत्तालतालकरवालपरिपन्थि सथ्थ हथ्थ हुं झडिई अरिरात्र मत्तगत्र सिंह जई पुण्य भवतु हत्रवरं आरोहदु। (क)

राजा—वन्दिनौ, कुशलं पाण्ड्येश्वरस्य ?

वन्दिनौ—देवस्य प्रसादेन कुशलमेव सप्तस्वङ्गेषु नः स्वामिनः। किन्त्वेतदेव दारुणं दुःखमधिगत्य सकलमेव सुखं दुःखमेव मन्यमानो वर्त्तते नो भर्त्ता।

देवी—अहो, किं नु मम तातस्य दारुणं दुःखम् ?

वन्दिनौ—यत्किल वनविहारावसरे देव्याः समानोदरप्रभा काचित्कुमारिका केनचिदुपहृत्य नीता।

आभरणं भुवनानां कषणं निर्माणनैपुण्यस्य विधेः।
मदनं युवनयनानां निवासभवनं सुलक्षणानां सा ॥ ८ ॥

देवी—(सास्रम्) भगिनि, कुतः पुनर्वर्त्तसे[3]।

राजा—वन्दिन्, तदानीमन्विष्यते नैव सा।

वन्दिनौ—सर्वतः खलु तदन्वेषणाय प्रहिताश्चारद्विजवन्दिनो भर्त्रा[4]।

राजा—तदेतावन्तं कालं अधिगतो नवाऽनन्तरो वृत्तान्त एतस्याः।

वन्दिनौ—अवधारयतु देवः। अनन्तरमान्ध्रदेशप्रहितैः प्रतिनिवृत्त्यास्मत्स्वामिपुरतो विप्रवर्यैः कथितं। एषा किल वनविहारक्रीडावशेन[5] कुतोऽपि संहतिभ्रष्टा एकाकिनी केनचित्शवरेणाधिगत्यान्ध्रदेशारण्यवासिने निजस्वामिने समर्पिता।

(क) This passage is partly in Sanskrit and partly in Prakrit.

राज्यं मुञ्चति मरहट्टः। कोषं कोशलो न पृच्छति। आन्ध्रो विशति गिरिरन्ध्रम्। अङ्गः अङ्गनमपि न पृच्छति। भङ्गः पतति हाभङ्गः। वङ्गः सप्ताङ्गं न सज्जयति। पञ्चगौडः पञ्चत्वं लभते। गुर्जरो न गर्जति। उत्तालतालकरवालः परिपन्थिशकहस्तात् स्खलति। अरिराजमत्तगजसिंहजयि, पुण्यं भवतु हयवरं आरोहतु।[6]

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1. MS. आन्द्रो 2. MS. पञ्चगउडः 3. MS. वत्तसे 4. MS. भत्त्रा
5. MS. क्रिडावशेन 6. This passage indicates that Chitraratha Deva is the King of Utkala for all the neighbouring states are described here as defeated.

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देवी—(ससंभ्रमम्) भो भगिनि, त्वमपि विन्ध्यवासिन्या उपहारी भविष्यति ।

वन्दिनौ ततः शवराधिपेन कृष्णपक्ष चतुर्दशीपूजनीयाया: विन्ध्यवासिन्या: समुचितोऽयमुपहार इति सहर्षमात्मनो निवेशने स्थापिता ।

देवी—(निःश्वस्य सोद्वेगम्) भो भगिनि, त्वमपि विन्ध्यवासिन्या उपहारी भविष्यति ।

(इति रोदिति)

राजा—वन्दिन्, कथय ततस्ततः !

वन्दी अनन्तरं कृष्णपक्षचतुर्दश्यां भगवत्या विन्ध्यवासिन्या: पुरस्तादुपवेश्य उद्यमितनिशित-करवालैककरेण शवरस्वामिना इतरकरेण केशेष्वाकृष्य कुररीव सकरुणं सोद्वेगमुच्चकैरुदन्ती कुमारिके स्मरेष्टदेवतामितीयं भणिता ।

देवी—(सोद्वेगं सास्रम्) हा भगिनि, अवसानमपि गच्छसि ।

(इति शिरस्ताडयन्[1] उच्चकैः रोदिति)

राजा—प्रिये, समाश्वसिहि, समाश्वसिहि । पृच्छाम[2] स्तावदुपरितनवृत्तान्तम् ।

देवी—पृच्छत्वार्यपुत्रः । अहं पुनरात्मनोऽपि न प्रभवामि ।

राजा—वन्दिन्, कथय ततस्ततः !

वन्दी—ततो यात्राप्रहितस्य तत्र भवतो देवस्य विक्रमाभरणाख्यस्य सेनापतेः केनचिद्विन्ध्य-वासिनीदर्शनार्थं गतवता खड्गधारिणा अनुचरपुरुषेण समालोक्य तं दुरात्मानं शवरस्वामिनं देव्याः प्रत्युपाय निकृत्य समानीय सेनापतये निवेदिता । तेन च श्रीमतः साम्राज्याधिकृतस्य श्रीमदमात्य सुबुद्धेः सम्मुखं[3] प्रहितेयमिति कथितमस्मत्स्वामीपुरतो विप्रवर्यैः ।

देवी—(निःश्वस्य सानन्दम्) वन्दिवर, गृहाणेदं पारितोषिकम् । इति वन्दिने आभरणानि दत्वा) तत्कथय एतं वृत्तान्तं श्रुत्वा किं प्रतिपन्नं पित्रा ।

वन्दी[4]—शृणोतु भर्तृदारिका[5] । अनन्तरं चैवं[6] निवेद्य प्रहिता वयं श्रीमतश्चरणसन्निधिं पाण्ड्येश्वरेण । एषा खलु सकलभूपालमौलिमणिरञ्जितचरणारविन्दस्य मे जामातुश्चित्ररथ-देवस्यैवोचितेति । तदमात्यस्य गोचरेण सुविहितं विधिना । तदिदं द्विजनिवेदितं यदा च वसन्तलेखा अनुजानाति तदा मदनुमतएव गृह्णातु पाणिमस्या देवः ।

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1. MS. सोरस्ताडमुच्चकै 2. MS. पृच्छाम 3. MS. संमुखं 4. वन्दी omitted by mistake in the MS. 5. MS. भतृदारिका 6. MS. चैव

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देवी आर्यपुत्र, तदिदानीं अमात्यमेवाकारयित्वा[1] पृच्छतु[2] कुत एषा इति।

राजा – कञ्चुकिन्, आहूयताममात्यः।

कञ्चुकी यदाज्ञापयति देवः[3]।

[इति निष्क्रम्य अमात्येन सह प्रविशति]

अमात्यः –(राजानमवलोक्य) अये, कथमिह महाराजः।

हरिरिव विबुधाभिनन्दितोऽसौ शिशिरमरीचिरिवाश्रयः कलानाम्।
तपन इव परा सहप्रतापः शिव इव भूतिविभूषितो विभर्त्ति॥ ६॥

(दूरतः सप्रणामम् जयतु जयतु देवः।

राजा—सुबुद्धे, अलमनेन अन्तरङ्गस्य भूतस्य भवतोऽपसरणेन। तदेह्येहि इत एवोपविश तावत्।

अमात्यः –(सविनयमुपसृत्य यथोचितमुपविशति)

राजा – सुबुद्धे, कथयतु कुत एषा कन्यका या खलु विक्रमाभरणेन ते प्रेपिता ?

अमात्यः – देव, कथं नाम स्वामिनोऽपि सम्मुखे[4] वितथालापः ! तदवधारयतु देवः। इयं तु गुणाधिकारलक्षणैरनन्यरूपेत्याकलय्य तत्कालेतु

"यस्तु भूमिपतिर्भूमौ पाणिमस्या ग्रहीष्यति[5]।
लक्ष्मीः स्वयमुपागत्य वरमस्मै प्रदास्यति॥"

इत्यमानुषां[6] गिरमाकर्ण्य स्वामिने देया[7] परिणायनीयेत्याकाङ्क्ष्यमाणेन[8] देवी प्रकोप-भीरुणा च स्वयमशक्नुवता[9] च मया मम वंशजेयं सखीपदे स्थापनीयेति देव्याः समर्पिता तथा चान्तःपुरचारिणीमिमामवलोक्य स्वयमेव परिणेष्यति महाराज इति।

[राजा देव्याः मुखमवलोकयति]

देवी – आर्यपुत्र, या किल एतेन समर्पिता सैवैषा। पृच्छ[10] तावत् वन्दिनं किं नामधेया सा मे भगिनीति।

राजा – वन्दिन्, किं नामधेया सा पाण्ड्येश्वरस्य दुहिता ?

वन्दी - देव, चन्द्रकलेति।

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1. MS. अमात्य एवाकारयित्वा 2. MS. पृछतु 3. MS. देव 4. MS. संमुखे 5. MS. ग्रहिष्यति 6. MS. प्रदास्यतीत्यमानुषा 7. MS. देयं 8. MS. मार्गे 9. MS. स्वयमशक्नुवानेन 10. MS. पृछ।

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राजा—(निशम्य सानन्दं स्वगतम्) मम प्रियतमा चन्द्रकलैव । (विचिन्त्य) सत्यमेतत् ।

कनकं मणिगणखचितं घनसारो वासितः कुसुमैः ।
द्राक्षामृतेनसिक्ता चन्द्रकलायाः कुले जनिर्महति ॥ १० ॥

देवी – (निशम्य स्वगतम्) अहो, किं खलु भणिष्यति मे तथा निर्घृणानि आचरितानि श्रुत्वा मातापितरौ । (प्रकाशम्) आर्यपुत्र, तदिदानीं एतयोः पुरो दर्शयित्वा ज्ञातव्यं या मम अमात्येन समर्पिता एषा सा नवेति ।

राजा – यद्रोचते भवत्यै ।

देवी—(जनान्तिकम्) सखि रतिकले, तदिदानीं त्वं त्वरितं गत्वा वन्धनान्मोचयित्वा सज्जीकृत्वा सहसुनन्दनया अत्र आनय चन्द्रकलाम् ।

रतिकला– यदाज्ञापयति प्रियसखी ।

[इति निष्क्रम्य समलङ्कृतां सुनन्दनाद्वितीयां चन्द्रकलामादाय प्रविशति]

राजा – (विलोक्य सानन्दम् , सस्पृहम् , स्वगतम्)

पञ्चवाणविजयाधिदेवता लोकलोचनचकोरचन्द्रिका ।
सृष्टिरद्भुतकरीयमीदृशीनिर्मिता कथमिव प्रजासृजा ॥ ११ ॥

वन्दिनौ—(विलोक्य सानन्दं, सास्रम्) सान्तःपुरस्य पाण्ड्येश्वरस्य भाग्योदयेन समागतासि नौ नयनगोचरम् ।

चन्द्रकला—(विलोक्य वाष्पमुत्सृजति)

देवी – (उत्थाय निविडं परिष्वज्य) समाश्वसिहि भगिनि, समाश्वसिहि । अतिनिर्घृणया मया अकारण परिपीडितासि ।

[इत्युभे वाष्पमुत्सृजतः]

देवी—(स्वगतम्) अलमिदानीं मम पुनरपि तथा कठोरेण व्यवसितेन । स्वयमेव मया आर्यपुत्राय[1] समर्पयितव्या एषा । एवं खलु आत्मनो महत्वसम्पादनं मातापित्रोरपि काङ्क्षितसाधनम् । तथा कदर्थिताया भगिन्या आश्वासनं, भर्तुर्जीवितसंशयात्परिरक्षणं, परमलक्ष्मीसंपादनं च भवन्ति[2] (इति चन्द्रकलां करे गृहीत्वा प्रकाशम्) आर्यपुत्र, श्वशुरयोर्ममापि[3] अनुमत्या करे इदानीं गृहाण एनाम् ।

[इति राज्ञे समर्पयति]

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1. MS. आर्यपुत्र 2. MS. भवन्ति 3. MS. स्वसुरयो···

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राजा—(सहर्षम्) अहो, महाप्रसादो देव्याः । (इति चन्द्रकलां करे गृहीत्वा स्पर्शं नाटयति)

[नेपथ्ये शङ्खध्वनिः—सर्वतो दुन्दुभिशब्दः]

वन्दिनौ—जयतु जयतु देवः । दिष्ट्या चन्द्रकलापाणिग्रहणेन[1] सर्वथाऽनुगृहीतः पाण्ड्येश्वरो देवेन ।

राजा—(सर्वतो विभाव्य साश्चर्यम्) अये, कथमिदानीम्—

दृश्यन्ते द्युतयोऽपि विद्युत इव श्रूयन्तएतानि च
भ्राम्यद्भृङ्गरुतानि कंकणझणत्कारेण मिश्राण्यहो ।
अभ्येति द्विपगण्डमण्डलगलद्दानाम्बुकल्लोलिनी-
गन्धेन द्विगुणीकृतः परिमलः पाथोरुहाणामपि ।। १२ ।।

अमात्यः—देवदेव, अहमेवं मन्ये इदानीं खलु समदकरिकुलकलितकनककलशमुखविगलदविरल-पीयूषधाराभिरासिच्यमाना करकलितकमलपरिमलमिलदलिपटलझंकारमुखरिताशान्तरा प्रणयप्रणतनिखिलसुरासुरमुकुटतटघटितमणिगणकिरणकिर्मीरितचरणनखरा भगवन्मुकुन्द-हृदयानन्दसन्दोहकन्दलीकन्दभूता दलितकमलदललोचना अपाङ्गतरङ्गविश्राणनाय[2] त्रिभुवनसाम्राज्यलक्ष्मीः[3] साक्षादभ्युपैति भवन्तमस्याः सुलक्षणायाः परिग्रहानन्द-वशाम्बदेति ।

[सर्वे निशम्य सत्वरमुत्तिष्ठन्ति । ततः प्रविशति परितश्चामरैरुपवीज्यमाना यथानिर्दिष्टा लक्ष्मीः]

राजा—(विलोक्य सानन्दम्) भगवति, कृतार्थोऽस्मि ।

(इति[4] पादयोः पतति)

लक्ष्मीः—उत्तिष्ठ, वत्स, चन्द्रकलापरिग्रहेण प्रसन्नाहमिह ते साक्षात्कारं तदभिमतमात्मनोवरं वृणीष्व ।

राजा—(उत्थाय साञ्जलिबद्धम्)

साक्षात्कारफलं तव प्रणिगदेत्कोवा मुकुन्दप्रिये
मातर्येषु कृपामयो निपतति क्रीडाकटाक्षोऽपि ते ।
तेषामुन्मददिङ्मतङ्गजघटाघण्टारवाडम्बरै—
र्जायन्ते मुखरा क्षणेन भवनद्वाराङ्गणक्षोणयः ।। १३ ।।

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1. MS. omits 'न्द्र' of चन्द्रकला by mistake 2. MS. आपाङ्गतरङ्गणविश्राणनाय
3. लक्ष्मीः repeated in the MS. 4. MS. कृतार्थोऽस्मीति

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तथापि किंचित् ब्रवीमि ।

आचन्द्रतारकं मातर्मा विमुञ्च कुलं मम ।
भूयादविरतं भक्तिस्त्वयि[1] मेऽव्यभिचारिणी ॥ १४ ॥

लक्ष्मीः—एवमस्तु । किं ते भूयः प्रियमुपहरामि ?

राजा—भगवति,

देवीयमेवं गदिताप्रसादमासादिता प्राणसमा प्रिया मे ।
त्वमिन्दिरे मन्दिरसंश्रितासि प्रियं पुनर्मे किमतःपरंस्यात् ॥ १५ ॥

तथापीदमस्तु ।

[2]राजानः सुतनिर्विशेषमखिलाः[3] पश्यन्तु नित्यं प्रजा
जीयासुः सदसद्विवेकपटवः[4] सन्तो गुणग्राहिणः ।
शस्यस्वर्णसमृद्धयः[5] समधिकाः सन्तु स्थिरामण्डले[6]
भूयादव्यभिचारिणी त्रिजगतो भक्तिश्च नारायणे ॥ १६ ॥

अत्र प्रसादगुणधामनि नीतिरम्ये
माधुर्य्यशालिनि निरस्तसमस्तदोषे ।
श्रीविश्वनाथ कविवागमृतप्रवाहे
मज्जन्तु मत्सरमपास्य चिरस्य धीराः ॥ १७ ॥

[इति निष्क्रान्ताः सर्वे]

समाप्तश्चायं ग्रन्थः ।

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1. MS. त्स्वयि 2. This śloka is mentioned as coming from प्रभावती by Viśvanātha in साहित्यदर्पणः (*Vide* Dr. Kar's Ed. of *S. D.* Ch. VI 137). It may be that the same śloka was introduced into both चन्द्रकला and प्रभावती with minor variations. 3. मधुना in all Eds. of *S. D.* 4. MS. सहद्विवेकपटवः । Altered after the reading in *S. D.* 5. In the MS. it looks like समृद्धियः 6. क्षमामण्डले in all Eds. of *S. D.*

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Chandrakalā

ACT I

Victory unto the waves of the Heavenly River (i. e. the Ganges) trembling at the very top of the crest (or at the horns of the moon that forms the crest) of the dancing Bharga,[1] waves in which the crescent moon plays like (or the role of) a Śaphara,[2] (waves) over which has been cast, as it were, a blue silken cloth in the guise of honey-bees whirling over the multitude of wavering lilies, (waves) which, due to the fall (on them) of the leer of Girijā[3] (seem to) have obtained union with the daughter of Āditya[4]. (V. I)

(*After the recitation of the Benedictory Verse*)

Manager—(*Looking towards the tiring room*) Madam, just come here.

Acterss—Here am I. Order me, Sir.

Manager—Madam, look, look. Here is now present in the midst of the assembly, Gajapati, the great King of Kings, the supreme sovereign of the kingdom of Trikaliṅga, Śriman Niśśaṅka Bhānu Deva who has caused the caves of hills to be washed by the streams of tears ever trickling down from the eyes of the ladies of the harems in the palace of the Mohammedans (Yavanas), (Bhānu Deva) who has thoroughly removed all the darkness of multitudes of enemies by the sun of the prow ess of his arms,—who is the moon (as it were) to the lotuses of kings of Chola, Kośala, Vaṅga, Hāvaṅga,

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1. Name of RUDRA-ŚIVA.
2. A kind of bright little fish that glistens when darting about in shallow water, *Vide.* M. W.
3. The Daughter of Himālaya, Pārvati, the spouse of "Śiva". Seeing the Ganges at the crest of "Śiva", she casts a jealous glance on her. It is described in mythologies that the blue eyes of Pārvati radiated a light that tinged in blue everything on which she cast her glance,
4. The river Yamunā whose water looks bluish while that of the Ganges looks white.

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Kocha, Kāñchī, Gauḍa, Ḍābāla, Matsya, Mlechha, Lāṭa, Karṇāṭa etc, (Bhānu Deva) who is the sea that stores all the jewels of virtues, the treasure house of knowledge, entire and perfect,[1] the veritable Kalpa-druma [2] for the community of suitors (or of the needy) — Niśśaṅka Bhānu-Deva—

Whose attack (or military expedition) was organised without delay (or tryst with whom was arranged without delay)[3] by Lakshmī of the King of Gauḍa herself on the occasion of his expedition of conquest (or victorious march) during which the solar region (or the sun) was concealed by the particles of dust of the earth pounded upon (or bruised) by the hooves of the swiftly moving (or rough) steeds, the sky was cast with myriads of stars, as it were, by the jets of water of the Ganges thrown up by the trunks of the elephants, and the world was brightened up (*lit.* whitened) by the beams of the Moon of Fame. (V. 2)

So, now is the proper time to stage the Nāṭikā named Chandrakalā, the new creation of the Sāndhi-Vigrahika[4] of the great kingdom of the Gajapati, Śrī Viśvanātha Kavirāja, son of (*lit.* born of the body of) Mahāpātra Śrī Chandraśekhara, who was a great poet in fourteen languages, who was the royal swan, as it were, in the ocean of learning, complete and flawless,—(Kavirāja) whose mind has been transformed, as it were, into a bee in relation to the lotus-feet of Śrīman Nārāyaṇa—who has completely acquired from (or thoroughly mastered through the help of) his father all the principles of literature, who is the teacher of initiation (or the initiating preceptor) with regard to Nāṭya Veda,[5] and whose only friend is glory.

Actress—Order me, Sir, with regard to which season I shall sing.

Manager—Madam, certainly (you will sing) with regard to this spring season, in which the environs of directions are resonant with the humming of the female bees who have gathered due to the fragrance of the Ketaka flowers that have blossomed forth only recently—(this season) in which the mango-groves are being shaken by the mild breeze made cool by the particles of

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1. निखिलानवद्य
2. *Lit.* the wishing-tree. One of the five trees of Paradise fabled to fulfil all desires.
3. Lakshmī of the King of Gauḍa is viewed here as शुक्लाभिसारिका
4. The title given to the Minister of Peace and War.
5. The work on the science of dramaturgy has been referred to by Bharata as Nāṭya-Veda.

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water sprayed by the spring issuing out of the caves of the Malaya hills, and fever, as it were, is caused at the ears of the separated lovers by the soft musical sounds produced by the (sweet-voiced) cuckoos who are, as if, intoxicated by the taste of the half-opened mangosprouts.

Here really—

The wind, shaking the bower of creepers wherein intoxicated (or rapturous) bees are humming, embracing the limbs and greatly (or quickly) increasing the power of the God of Love (or of the passion of love), softly shaking the full blown lotus and obtaining pollens from it, is pouring out the juice of flowers in all directions.[1] (V. 3)

Actress—(*Sings*) Without leaving his own Kunda creeper which has been enjoyed for long, the bee is kissing the mango creeper which has newly acquired sweet smell. (V. 4)

Manager—(*Nodding his head*) Madam, you have sung aright. You have spoken truthfully in describing the bee whose extreme love towards the Kunda-creeper of the palace has now abated and who has now fixed his love on the mango creeper that has become newly covered with flowers.

The mind, even while fully realising[2] the object long-acquired to be beautiful, runs after every new object it sees before it. (V. 5)

(*From behind the curtain*)

"Well-said, O Actor, well-said !"

"The mind, even while fully realising the object long acquired to be beautiful[2]............"etc.

Manager-- (*Hearing*) Madam, here has now arrived the favourite minister named Subuddhi of King (*lit.* the Enjoyer of the Earth) Chitraratha Deva. So we,

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1. *Vide.* p. 320. The Mirror of Composition (Eng. Translation of 'Sâhitya-Darpaṇa' by P. D. Mitra.
Agitating the bower of creepers resonant with the hum of joyous bees ; embracing the body and quickly awakening love; gently shaking the blooming lotus and wafting the pollen, the wind scatters abroad the nectareous dew.

2 Or knowing for certain.

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too, shall now get ready for performing what should come immediately after it.

END OF THE PRELUDE

(*Then enters Subuddhi uttering the words "Well-said, O Actor" etc, earlier spoken from behind the curtain.*)

Subuddhi—By this really have you given the answer to me who have been wondering whether my Lord is likely to bear love towards Chandrakalā or not (*lit.* whether love of my Lord for Chandrakalā is likely to develop or not). For thus it is—this lady was found somewhere on his way by the General named Vikramābharaṇa who, noticing her as having a body which made her appear like Lakhmī of incomparable beauty, with the desire to satisfy me, sent her to my presence saying that she was of royal lineage. I, too, observing her to be endowed with extremely auspicious characteristics, and, hearing at that time the celestial speech :—

"Lakshmī herself will approach and bestow boon on that king on the earth who will accept her hand (in marriage)," (V. 6)

and thinking that by marriage with her great prosperity would accrue to my Lord, and yet being unable myself to marry her to the King out of my fear for the Chief Queen, the daughter of the King of Pāṇḍya, and presuming that my Lord would of himself marry her after seeing her moving about in the harem, eagerly presented her to the Queen, telling her, "this girl born in my family, may be tended with care being placed in the position of a friend". (*Thinking*) Then where from shall I again hear the account of this girl ? Why is it that the attendant of the inner apartment, Sunandanā, who has been long called for, does not come to my presence ?

(*Entering*)

Sunandanā—Salutation to thee, Sir.

Subuddhi—Sunandanā, please relate the account of Chandrakalā.

Sunandanā—Sir, I am afraid of speaking.

Subuddhi—Speak out. Do not certainly think that revelation of secrets is possible on the part of people like us.

Sunandanā—I have told your honour before that she had been living placed in the position of a dear friend by the Queen, who had been guided by (or restrained by) the consideration of your dignity inspite of the fact that she was afraid that this lady, as soon as she was seen, might become the object of love (*lit.* the binder of the love) of the King. And recently, even though she

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had been kept in secret in great mastery, she came accidentally within the range of the eyes of the King who was then going to the presence of the Queen.

Subuddhi—Then ? Then ?

Sunandanā—Then, she, even as she was looking on at the King whose eyes had become steady and bright, was removed to a distance hurriedly by the attendants of the Queen.[1]

Subuddhi—Then ? Then ?

Sunandanā—From that time, the King remains day and night steeped in the fire of love though with all external signs of perturbation removed out of fear for the Queen.

Subuddhi—So, gentle lady, how can the union of the King with this girl take place early ?

Sunandanā—Sir, it is almost accomplished through my plan.

Subuddhi—What, again, is your plan ?

Sunandanā—Sir, being in a hurry to follow Chandrakalā according to the command of the King, I cannot remain here for long. So I shall tell later.

(*Saying thus, she departs*)

Subuddhi—(*Thinking*) So I, too, am going now to look after the kingdom (or to set the kingdom in order).

(*Departs*)

VISHKAMBHAKA

(*Then etners the King acting an erotic state*)

King—(*Thoughtfully*) That look is, as it were, a shower of lotuses blossoming forth in fresh water (or a shower of newly-blossomed blue lotuses). That face is the very ploughing of the mind of (the people of) the world caused (*lit.* produced) by the bewildering charm, the instrument of magical power that her amorous dalliance is. That eye-brow is, as it were, the (arched) rod of the bow of horn of the God of Love. Thus, the body of this girl is

1. If 'समत्सरतरलतारकं' is accepted as the correct reading, then the rendering will be 'whose eyes were restless due to the presence of passion'.

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the supreme creation of the Creator, the ocean, as it were, filled by a flood of the nectar of beauty. (V. 7)

Vidūshaka - How is it that my dear friend does not recognise me even after seeing me present here for a long time ?

King - (*recites, lit. reads again*) "That look..."etc.

Vidūshaka—O friend, why are you hiding from me what is in your mind while you are affected by agitation (of mind) experienced never before ?

King - (*again recites, lit. reads that verse*)

Vidūshaka—(*Loudly*) If I am not even worthy of being revealed the secret to by you, then I am going away from this place.

King—(*Seeing*) What, my dear friend Rasālaka is present even in my very proximity ! O friend, really I could not recognise you being occupied by the thoughts of the kingdom (*lit.* the earth).

Vidūshka—You, who have rooted out even the innumerable minor enemies and have wise connsellors employed in the administration of the state, (you) whose only object of curiosity is the amorous delight already accomplished—you certainly have no thought of the earth (*i. e.* the kingdom) but of young women.

King—(*In fear*) Ah, liar ! Speak softly, speak softly.

Why should my mind, that has its affection fixed on Vasantalekhā alone, be concerned over other women of charm ? Does the bee, addicted to the honey of the full-blown jasmine, desire any other creeper ?[1] (V. 8)

Vidūshaka—True it is, O friend ! Again, when towards the end of the summer the jasmine becomes bereft of honey, then, with the approach of the rainy season, he again desires the blooming Kadamba creeper (or the Kadamba creeper in blossoms).

King—Friend, keep quiet. Away with such baseless joke.

Vidūshaka—(*In anger*) O friend, if I am not worthy of being revealed the secret to by you, then I am now going away from this place. (*Saying thus, starts to go*).

King—(*Holding him in the hand*) Friend, stay, stay. You should be have in such a way that the Queen would not know.

1. *Vide*. The Mirror of Composition by P. D. Mitra. p. 388.

How can my heart, the affections of which are enchained to Vasantalekhā alone, turn to other lovely women ? Does the bee, eager for the honey of the blooming jasmine, seek any other plant ?

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Vidūshaka—When the Queen knows, I shall curse even in this way,

(*Saying thus, he touches the sacred thread*)

King—Friend, today, indeed, while going to (the presence of) the Queen, I saw a girl in the inner apartments.

She is verily the manifestation of youthfulness, the bloom of great wealth of beauty, the ornament of the face of the earth, the subjugation of the minds of the youth.[1] (V. 9)

Vidūshaka—Then what did she do ?

King—Then, too,—

She, with her smiling side-glance and half-opened and contracted eyelids displayed in my direction, was seen by me slightly for a moment. (V. 10)

Vidūshaka—The mango-sprouts, piled up by the wind and gleaming like (or having the colour of) heaps of unfiltered sugar, as also the bunches of Aśoka flowers, with their buds gently opened and with their colour bright like *laddus* of treacle, are winning the mind. (V. 11)

(*Then "Friend, see, see...", acting thus, enters Chandrakalā. Sunandanā also enters.*)

Chandrakalā—(*With a long sigh-to herself*) Is there any possibility at all of this Great King again becoming the ornament of the path of my sight ?

Sunandanā—To-day, my dear friend. (*Then both act plucking of flowers of the Mādhavī creeper.*)

Vidūshaka—(*Looking before him—in surprise*) Ah ! Is the daughter of a god moving about in this earth ?

King—Alas ! With her lotus-like face where on the hairs bristled (out of joy), turned down-ward, the young lady was taken away somewhere swiftly by the attendants of the Queen. (V. 12)

Vidūshaka—Then what was done by her ?

King—What else ? In the heart of myself, whose mind has been extremely attracted by this young lady through her own numerous virtues, the fire of the passion of love remains day and night inflamed (by her).

Vidūshaka—Ah, then go about without delay and put out this fire by a jar of water brought out from the tank.

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1. *Vide.* The Mirror of Composition, by P. D. Mitra, p. 84.

She is the ecstasy of youthfulness,—the laugh of the abundance of excessive beauty,—the ornament of the face of the earth,—the subjugation of the minds of the young men.

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King—(*Smiling*) Tell me, O friend, how else can this fire be extinguished except by this deer-eyed girl who is a veritable stream of nectar? (V. 13)

Vidūshaka—O friend, then have you—though you have reached even such condition—remained so long in silence, or have you thought out any means of achieving union with her?

King—Friend, she has been brought even now to the pleasure-garden on the plea of plucking flowers by Sunandanā who is tied in friendship to her, with the desire that (or desiring that) there she might be the guest of the path of sight of the Great King (or desiring 'may she be the guest of the path of sight of (i. e. seen by) the Great King')

(*Pointing to the limbs in wonder*)

How is it that—here is shining day and night a pair of golden lotuses! Thereupon is placed a pair of trunks of the plantain trees. Then there is a sandbank (or islet) flooded by the water of beauty. Over it is a pair of frontal globes of an excited elephant (or an intoxicating pair of frontal globes of an elephant) clung to by a string of pearls. Here again shines in beauty the orb of the moon bereft of spots! (V. 14)[1]

(*Thinking*)—Surely, this lady is agitated (*lit.* is with agitation) due to the amorous desire hidden in her heart, for—she smiles, but without satisfaction; she gazes on, but without seeing anything; to the friend who is relating (something) she gives inconsistant replies.[2] (V. 15)

Vidūshaka—(*Pointing at Chandrakalā*). Then put out the burning fire of amorous desire by this stream of nectar.

King—Friend, this really is proper now. Even then, we two, here hidden behind the creepers, shall observe for a moment the clandestine activity of this lady.

(*Then both enter into the region screened by the creepers*)

Chandrakalā—(*Casting a long sigh—to herself*) O heart! heart this, condition is proper for you who have fixed your great attachment to an object so difficult to obtain as that.

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1. Evidently, the feet of the beloved are compared to the golden lotuses, the thighs to trunks of plantain trees, the hip and loins to the sandbank (or islet), the breasts to the frontal globes of an elephant and the face to the spotless moon.
2. *Vide* P. D. Mitra's 'The Mirror of Composition', p. 28.
   She certainly conceals in her heart the perturbations of a powerful love, since she smiles without real joy, sees not aught though apparently staring, and gives an incongrous answer when spoken to by her fair friend.

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Sunandanā—Oh Chandrakalā, here, really, in this slightly raised branch of the Keśara creeper, there is a beautiful flower. So now, my dear friend, pluck that.

King—(*Hearing*) Listen now, my friend ! Chandrakalā is the name of this lady.

Vidūshaka—You too, are, O friend, the Maheśwar (*lit.* the great King) of this earth.

King—What then ?

Vidūshaka—So it is proper for you to place her at your head.

King—(*Smiling a little*) Well, friend, how can there be such rise of good fortune of persons like me ?

(*Chandrakalā raising her arm acts as if she is plucking the Keśara flower present in the branch high up.*)

King—(*Observing eagerly*) See, my friend, Verily now—

My mind, having fallen all on a sudden in to that stream of beauty—the slightly revealed base of the jar-like breasts of the colour of molten gold—and got altogether merged in it, is not coming out at all (V. 16)

Vidūshaka— So raise it up without delay by making a fisherman enter in to it.

King— O, great is the intelligence of my friend !

Sunandanā— Friend, see, see. This young Mādhavī creeper with fresh blossoms in her (or which has newly flowered) is in no great time going to embrace this Sahakāra (i. e. a type of mango tree) which is emitting fragrance.

(*Chandrakalā looks at it with agitation*)

Vidūshaka – Well friend, hear this meaningful talk.

King O friend, I donot really expect such fruition of my virtues.

Sunandanā—Friend I am plucking the flowers of the Navamlāikā creeper. You, too, (*lit* again) pluck the flowers of that Mādhavī creeper. (*Saying thus, she indicates with her finger the Mādhavī creeper adorned by the King*)

Chandrakalā— As it pleases my dear friend.

(*Saying thus, goes up to the Mādhavī creeper. Then seeing the King, bending her face in modesty and wonder, and acting as if she has lost all her power of motion, thinks to herself in joy*) O wonder ! has the tree of my desire, which could never be considered by my mind as likely to be fulfilled, borne fruit !

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King—(*Approaching her in joy and pointing at her.*)

Tell me, tell me, O beloved ! why art thou uselessly giving pain to thy limbs, smooth and soft like Śirīsha flowers ! (*Indicating himself*) Here is thy servant ready to pluck the flowers desired by thee.[1] (V. 17)

Sunandanā— (*Whispering aside*) Friend, how is it that you have brought our Lord thus under your control !

Chandrakalā— Friend, why are you laughing at me with baseless jokes ?

King— (*Indicating the face of Chandrakalā*) Tell me, O beloved, tell me—

O thou of a beautiful face ! wherefrom hast thou obtained that spotless moon which is ever full and never associated with night (or with blemish)—(moon) wherein are quivering a pair of well-blown blue lilies—below which is shining a conchshell and over which there is gleaming a swarm of bees ?[1] (V.18)

Chandrakalā—Friend, come along, come along. We, too, shall now go away from this place. The Queen will surely follow us. (*Saying thus, as she begins to move, she acts as if she is paralysed*). O wonder ! how is it that as I start to go, my two legs do not move !

Sunandanā— (*Aside—in whispers*) Well, friend, as your mind is not moving away.

Chandrakalā— (*With a smile* , Friend, you are never refraining from cracking jokes.

Sunandanā—Friend, first you owe me, in the game of dice, mango blossoms to be plucked by your own hands. So now pluck these, my dear friend. And then go as you like

(*Chandrakalā does so*)

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1 *Vide* The Mirror of Composition by P. D Mitra, p. 286.

My beloved, why wouldst thou thus vainly pain thy limbs, tender like the Sirisha flower ; Here (referring to himself) is thy servant ready to get thee thy wished for flowers.

2. *Vide*. The Mirror of Composition by P. D. Mitra p. 282,

King—(Pointing to Chandrakalā's face) Whore didst thou got, O fair-faced one, that moon, devoid of spot and ever full, though never associated with night, with a couple of full blown fresh blue lotuses quivering within, with a conchshell shining below, and with a collection of bees glowing above ?

(The dramatist has obviously compared the face to the spotless moon, the two eyes to a pair of wellblown lilies or lotuses. The neck, because of the three lines on it, has been compared to a conchshell and the hair has been compared to a glowing swarm of bees

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King—(*Looking eagerly*) O dear-eyed one ! This is highly improper that your hand, after having first defeated (*lit* out) the mango blossoms by its lovely colour (or beauty), is now cutting them by the nail again. (V. 19)

Chandrakalā—(*Acting as if she is sweating out of joy, addresses the friend*) Friend, take this. I am going.

(*Saying thus, she starts to go*)

Vidūshaka—Your Ladyship, the kings enjoy as their share the sixth part of everything produced on the earth. Then why are you desiring to go away without giving the one sixth part of the flowers and tender leaves plucked by you of (i e, which is the due of my dear friend ?

Sunandanā— The honourable gentleman has spoken aright. Do present now in the hand of our lord the one sixth part f the blossoms and tender leaves plucked by you.

(*Chandrakalā shyly remains standing with her face downward*)

Sunandanā— Friend, everywhere the one sixth part is proper for (i.e, the proper due of) the kings. This is the custom too. So why are you shy over this matter ?

Chandrakalā— As my dear friend likes. (*Saying thus, she shyly presents the flowers and tender leaves kept covered in the cloth over the heart.*)

King—Present to me, O my beloved, this ripe fruit of the tree of my virtues.

(*Saying thus, he extends the two hands.*)

(*Chandrakalā acts as if she is trembling—the flowers and tender leaves fall down on the ground*)

King—(*In a hurry*) The great favour of the beloved should never be despised.

(*Saying thus, he picks up the flowers and tender leaves that had fallen on the ground.*)

Vidūshaka— Surely, O my dear friend, this is no mere blossom, but the very embodiment of the love of your beloved. So hold it on to your heart.

King—You have spoken aright, my friend.

(*Saying thus, he holds it on to his heart*)

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Vidūshaka— (*Looking at the front*) Ah ! what is the way ! How is it that the Queen's attendant Ratikalā, who is displeased due to the development of the King's love with Chandrakalā, and who really can not bear the King's stay elsewhere (away from the Queen), is to be seen here now hiding herself (hiding her disapproving self ?) before us.

Sunandanā— (*Seeing her*) Friend Chandrakalā, come soon. This is surely the Queen's companion Ratikalā coming to this side. So we two shall remain bidden in the interior of this Mādhavi creeper.

Chandrakalā—Come soon, my dear friend.

(*Then both act entrance in to the interior of the Mādhavī creeper*)
(*Then enters Ratikalā*)

Ratikalā – Where again shall I see the King ? (*Going round and seeing*) Why, even here he is. So I shall approach him. (*Then approaching the King*) Victory unto thee, victory unto thee, O King. The Queen, really, on not getting your news (*lit.* the news of the Great King) is (remaining) in an anxious condition having sent all her attendants in every direction. So now Your Majesty should soon come to her side.

King— (*Casting a long sigh—to himself*) Alas, Fate ! What is to be done now (or in this condition) !

Vidūshaka— (*Whispering under cover*) O Friend, now only approaching (or returning to) the Queen is proper. Then, again how later the union with Chandrakalā is to be achieved should be thought of. Otherwise, it will not be free from danger in result.

King—(*Aside*) True true, my friend. You have spoken the very truth itself. O Ratikalā, really, on hearing that this Mādhavī creeper has blossomed forth with new flowers, I was filled with infinite wonder and hurriedly entered in to this pleasure-garden.

Ratikalā Indeed, one moment even of the Queen, who has not seen the King for so long a time, appears like the passing off of an age.

King— Then show me the path to go to the presence of the Queen.

Ratikalā— Come along, come along, O Great King.

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1 & 2 Vidūshaka as usual puns on the double meaning of समागम or समागमन. The word may mean approaching or returning as also sexual union

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Vidūshaka— (*Pointing at the Mādhavī creeper adorned by Chandrakalā*) This Mādhavī creeper, whose fragrance has not been smelt,[1] with its juice trickling down, is weeping, as it were, over your departure. So greet her (at least) by word.

King—Well spoken, friend (*Then looking at the Mādhavī creeper*)

O Mādhavī, the mind of King Chitraratha will not remain content until it has attained you here again. (V. 20)

(*Saying thus, he goes out with the Vidūshaka, along the path indicated by Ratikalā.*)

Chandrakalā—(*Casting a long sigh— to herself*) Alas, Fate! why have you practised upon my unfortunate self a design based on groundless hostility?

Sunandanā—Friend, have you heard the meaningful words of the Great King? So to-morrow certainly the King will satisfy your desire. Now this place is not suitable (for our stay). So we, too, shall enter into the inner apartment.

(*Then all depart*)

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1. परिमल also means copulation. So the line may mean, 'who has not experienced copulation with you' for the King who knows that Chandrakalā has been hiding behind the Mādhavī creeper. Vidūshaka is obviously punning upon the two meanings, fragrance and copulation वचनेनापि indicates that the idea of union was implied by the Vidūshaka.

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ACT II

(*Then enters Sunandanā. Vidūshaka, too, enters*)

Sunandanā—Most honourable Sir, to night, at your behest, my dear friend Chandrakalā in the company of Sunandanā, expecting[1] union with (or approach of) the Great King, is staying in the vicinity of the tank in the pleasure garden behind a screen of trees due to fear[2] (?) Why is the Lord, who had made an assignation (or who had given hint), delaying such a long time ?

Vidūshaka—Your Ladyship, while in a happy form[3] my dear friend was preparing to go to that place, by the Queen who was being stopped by crafty ways, (our) Lord was spoken thus—my Lord (to day ?) the marriage ceremony of the Kumudinī blooming in the tank of the pleasure-garden with this ray of the moon is going to be performed by me. On that occasion my Lord should be present near by.

Sunandanā—So what was done in this circumstance by Your Lordship ?

Vidūshaka—Your Ladyship then by me who have surpassed the wealth of intelligence of all the ministers a means was thought out. So now you remain near the Queen and (remaining near the Queen) if she follows my dear friend who has gone to the presence of Chandrakalā, then going swiftly (to him) tell him. I, too, am going away from this place to perform what is desired.

(*Then the two depart*)

PRAVEŚAKA.

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1. अनुसरन्ती would ordinarily mean 'going after'. But here in the context it can only bear the meaning given.

2. सन्तर्पणद्रुमितान्तरा ?

3. If पच्छण्णरुवं is rendered the to प्रच्छन्नरूपं then the English rendering would be 'in disguise'. But it will not fit in to the context.

4. If we read रतानीअरस्यां and understand there by लतानिकरस्यांशेन. then the translation would be 'with a portion of the creepers'.

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(*Then enters the King, surrounded by maid-servants who fan him with chowries, along with the Queen.*)

King—Beloved, look, look !

Brightly shines (Beautiful looks) the white moon, who is the God of Death, as it were, to the persons separated from their beloveds—who is lovely like powdered camphor—who has shattered the patience of the youth—who has cherished the mirth of Kama Deva (or has fostered the mirth of Love)—who is, as it were, the swan in the sea of sky—who adorns as an ornament the crest of Śiva and who is removing the lassitude of the lilies. (V. 1)

Queen So, now, my Lord, hurry on to perform the marriage of the Lily of the great tank with him—the Lily who has burst forth in to smiles at the very sight of him.

King Beloved, even to-day you have not given up simplicity—you, in whose mind, this consideration as to how, again, the marriage of the moon, situated very far off, with the lily is possible, does not spring up.

Queen—What, my Lord ! are you laughing at me ? The moon, of rays that are sweet as nectar, has himself placed his hand on the hand of sprout of the Lily. So now, for the performance of their marriage, your presence proximity) only is desired by me.

King—Still it is useless to undertake the marriage of this moon who is rivalling your lotus-like face.

Queen —Know I now for certain that all this (tie of) affection of yours is untrue, for your mind (feeling) does not stir at all to fulfil even such a desire as this of mine.

King—(*Thinking to himself*) On the one hand, really—This sky is, as it were, casting again and again fire made of chaff in the guise of the lustre of the cold-rayed moon on me, distressed as I am due to separation from that lady whose eyes are restless like those of antelopes. (V. 2)

Again, on the other hand,

May not the Queen who is going towards the Lily of the tank see her (Chandrakalā) who is residing in the pleasure-garden with her thoughts set on me—this again is the fear. (V. 3)

Then what again is to be done in this condition ? Ah, the tenacity of women is difficult to remove[1] ! (*Thinking*) So it is useless to be very obs-

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1. If the ':' after ओ is removed, the meaning will be, "It is difficult to remove the fixed desire of women."

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tinate. Well, let it be then. (*Openly*) Beloved, come, come, so I shall perform[1] the marriage of the Lily of the tank.

(*Then both gesticulate entering in to the pleasure garden. Confused noise behind the curtain. All listen. Again from behind the curtain.*)

"Oh guards of the pleasure-garden ! run away, run away. Now, surely—

Striking the ground again and again with his tail [2a], scraping the earth with his front feet, shrinking even in to himself (for a moment) [2b], and then [2c] swiftly and spiritedly leaping high in to the sky, this angry hyena with red and swollen eyes and awful in his thundering roar [2d], having scared [2c] away the beasts in all directions, has entered forest after forest. [3] (V. 4)

All—(*Hearing-out of fear*) Ah, Honourable Mistress, the wicked tiger has entered into this pleasure-garden. So we run away from this place.

Queen—Oh, mother ! what, a tiger ! (*Saying thus, embraces the King*)

King—Fear not, fear not, beloved ! Verily I, in whom the sprout of joy has blossommed forth due to the unbegged-for (or spontaneous) excited close embrace of yours have been benefited by this hyena.

(*At the tossing of the stage curtain, enters the Śavara in an excited state*)

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1. The present tense has been used in the sense of immediate future and the English rendering has been done accordingly.

2. *Vide* 'The Mirror of Composition by P. D. Mitra, P. 434, No. 750. Commentary. b. "Lo ; the angry hyena, with red and swollen eyes, scaring away the animals all around with his howling roar, traverses from forest to forest—behold he lashes the earth repeatedly with his tail, rests upon it *for a moment* with his *hind* foot, then on a sudden shrinking into himself, he springs with fierce velocity in the air. 2a. Kane takes असकृत् with दारयन् and translates the line as 'Scraping the ground again and again with his front feet' *Vide* Kane's Ed. of S. D. p. 305 of the part in English, while Dr. Kar, G. V. Bhattacharya and P. D. Mitra take it with अभिहत्य 2b. Kane introduces 'for a moment' probably for the sake of of making the meaning clear though there is nothing in the sloka to warrant it. 2c. Dr. Kar in his prose order places अथ before आत्मन्येवावलीय as P. D. Mitra seems to do and not after it as Kane and G. V. Bhattacharya do. P. D Mitra introduces 'on a sudden' after 'then', though nothing equivalent to it occurs in sloka. 2d. The altenative reading स्फूर्जद्धुङ्कारघोषः is to be translated as 'whose roaring sound is bursting forth or thundering.' So. The alternative reading द्रावयन् will bear the translation, 'having driven away.'

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Śavara— (*To the King, saluting him from a distance*) Victory to thee, victory to thee, my Lord ! This wicked tiger who has scared away the herds of deer and whose looks are terrifying the very ends of the horizon, as it were, has entered into this pleasure-garden from somewhere. So, now, permitted by your Lordship, the foresters, who are guarding the pleasure-garden, are desiring to kill it.

King— (*Hearing, says in jest*) O Keeper of the Forest (garden),let this tiger, who has scared away the herds of deer of the pleasure-garden, remain for a moment. We are now really awaiting in curiosity to see him.

Queen—(*In fear*) My Lord, this tiger is to be seen (by us) only after being killed and brought here by those people. You need not undertake the labour of going there.

King—Fear not, beloved ! Fear not !

Of what account are the hyenas of this sort to those who are born in the Lunar race and whose lustre has been kindled or glorified by the whole of the earth conquered by the prowess of their own arms ! [V. 5]

You now enter into the inner apartment along with your attendants. I shall bring to you in a trice the remains of the killed hyena.

(*Saying thus, he begins to go*)

Queen—(*Embracing him, with tears*) My Lord ! if you must go, then I, too, will go.

King—Verily, timidity is the natural quality of women. Then how can you stay even for a moment before such a hyena ! What is more, if you remain nearby there will be obstruction of my killing the hyena as I shall be attentive to (I shall have my attention fixed on) your face only. So do not be extremely intent on it. Enter into the inner apartment along with the attendants.

Queen—(*Tearfully*) Let the inauspicious for my husband be beaten back.

(*Saying thus, she departs with her attendants, looking at the King as she does so.*)

Śavara—Come along, come along.

(*The King walks around.*)

Śavara—See, see, O Lord ! this is the wicked hyena with his claws looking terrible due to the mass of blood and intestines of the thoroughly killed deer and with looks that are terrifying the very ends of the horizon, as it were.

(*Saying thus, (he) points (at it) with his finger*)

King—(*Seeing*) Ah ! how is it that even in my pleasure-garden itself,

This angry hyena, with his mouth opened and tongue manifested, having raised up one leg, and splitting the sky (as it were) by the loud noise of the

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1. In the text, both the words 'तरक्षुः', (hyena) and 'व्याघ्रः' (tiger) occur from time to time with reference to the supposed animal in the pleasure-garden. The translation has been made accordingly.

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birds due to the frequent rubbing of his shoulders against the trees, (then) roaming about, is scattering the herds of deer in all directions. [V. 6]

Śavara—As the Lord commands. (*Saying thus, goes out and brings the King's bow with the arrow fixed to it.*)

(*The King acts acceptance of it*)

Śavara—O wicked hyena, where are you ? Now, come along, come along. Here, indeed, is our master ready with the bow and the arrow (or who has taken up the bow and the arrow).

(*The hyena moving about with roars, sees the King with the bow and the arrow and runs away. The King runs after him followed by the Śavara*)

Hyena—(*Seeing the pleasure—garden free from people every where*) This is myself, Rasālaka, in disguise.

(*Saying thus, he leaves the role of the tiger and appears in the form of the Vidūshaka*)

King—(*Seeing-in joy*) Friend, you have behaved in a way proper to the daily increasing agreeable friendship. (*To the Śavara*) Forester, now then, having brought a hyena of stone and placing it here pierced through and through by arrows, declare all around that the King has killed the hyena.

Śavara—As the Lord commands. (*Saying thus, departs*)

King—Friend, see, see—

The 'beams of the nectar-rayed moon' pervade every direction 'awakening love along with the assemblage of the water-lilies' (i. e. rousing love and causing water-lilies to blossom forth),[1a] destroying patience along with all the deep darkness (of the night)[1b] and 'closing the heart along with the multitude of lotuses.' (i. e. closing the heart of lovers to everything else except the thought of the beloved and causing the lotuses to shrink)[1]. [V. 7]

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1. This is almost the same as the English translation of the Sloka given in "The Mirror of Composition' p. 393 by P. D. Mitra. Kane, too, has accepted this translation as is obvious from the quotations given by him. (*Vide*. S. D. Ed. by P. V. Kane, Eng. Notes. p. 177). Some elucidatory remarks have been given within the brackets.

1a. *Vide* Kane's Ed. of S. D. ...the word उल्लास has one general sense 'awakening' which in relation to the lotuses means 'expanding' and in relation to love, 'exciting' 1b. dispelling firmness of mind along with the thick shades of the night. *Vide* P.D. Mitra. 1c. (in the contemplation of the beloved) *Vide* P. D. Mitra.

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Vidūshaka—Listen then, O friend, to my poetic performance—

This disk of the moon looks like a round mass of fresh butter, and these, its rays, are falling in all directions like streams of milk.[1] [V. 8]

King—Oh, the fondness for eating of our dear friend ! Now, then, friend, show me where my dearest Chandrakalā is.

(Then enters Chandrakalā acting an enamoured state)

Chandrakalā—(*Casting a long sigh*) O heart ! if thou hast fixed the tie (of love) to an object so difficult to attain, then why dost thou grieve thyself ! Eatest thou the fruit of thy thoughtless action. [V. 9]

Vidūshaka—Come along, come along, dear friend.

(*Saying thus, going ahead and looking before him*)

O friend, see, see, here verily is your dearest. (*Indicates her with his finger*)

King—(*Seeing, in joy*) Seeing this moon-like face all the distress of my heart has met with destruction in a moment. (*Looking again*) What again is this distress of her mind caused by the casting of arrow by the God of Love !

The breath that is coming out from the inside (coming out of her heart) is ever making the pair of breasts, bereft of painting and ornaments and lying unused by the lover, dance. [V. 10]

Who is the fortunate beloved being mused upon by this lady with a distressed mind—(this lady) who has laid on the tender leaves of lilies her body which is looking pale like a ripe Lavali fruit and has knotty hair on the head—(this lady) whose eyes are like those of a doe but are (now) half-closed like buds and whose cheeks look disfigured due to the damage to the paintings on them. [V. 11]

Vidūshaka—Who else, O friend, excepting yourself can be supposed to be the bond of such affection (object of such affection) of this lady ? The female cuckoo does not surely desire any body other than the mango tree in bloom, nor does the white lotus extend her affection to any one other than the moon.

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1. 'Yonder orb of the moon looks like a lump of butter, and these troops of horses flying all around appear like streams of milk.'—*Vide*. The Mirror of Composition by P. D. Mitra. p. 308. Evidently 'अस्समउहा' has been understood neither as अस्य मयूखाः as found in our MS. of Chandrakalā nor as अंशुसमूहाः as Kane does, but as अश्वसमूहाः which appears very improbable in the context.

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King—Well, then, remaining here for a moment behind the creepers, we two shall presently know (the truth).

(*Then both of them remaining behind the creepers look on*).

Chandrakalā—(*Again sighing—reading 'O heart ! if thou hast fixed the tie' etc. and looking before her*). O mother ! how now—on the one hand there is the separation from the beloved, on the other is this well-risen moon (this moon shining aloft). Fate has amassed on me blow over blow. So I shall pray to the nectar-rayed moon not to spread her mass of rays in this way in all directions. [V. 12]

(*Then to the moon with folded hands*)

By you is destroyed darkness. Your feet (rays of light) are touched by all. You reside at the head of Paśupati[1]. (Yet) You destroy the life of women.[1] [V. 13]

So now hide yourself behind the clouds. Do not indulge in such behaviour worthy of wicked persons only. (*Angrily*) Ah, why do you again and again shower on me this poisonous mass of rays even though appealed to by me in such a very humble manner ! (*Thinking*) Yes, now I know that such is the nature of those who show favour externally but whose hearts are impure. (*At the sky, with her hands folded*). Oh, why do you, being so merciless, cast arrows again and again on such a very humble creature as myself, like the great King Chitraratha who has brought under his sway countless men by the mere play of his flowery bow (or whose only object of sport is the flowery bow and who has brought under his sway countless men.)

Vidūshaka—Well, my friend, listen. Why don't you accept (greet) this lady's love set on yourself (or bond of love tied to yourself) ?

King (*In joy*) Listen then, O friend !

Heart will not aspire to achieve overlordship and sovereignty over the whole world, or the position of Indra which is held in esteem by the immortal beings (gods), if such love of this lady with charming looks is attained. [V. 14]

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1. 'Though thou destroyest darkness, dwellest on the head of Paśupati and thy feet (rays) are touched by all, yet dost thou take the life of women, *Vide*, the Mirror of Composition by P. D. Mitra. p. 232. Evidently the translation is based on the reading to be found in Kane's Ed. of S.D.

1. The Lord of the Creatures, Śiva

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Chandrakalā—(*Thinking*) Why is my dear friend Sunandanā who has gone to bring lotus stalks from the tank delaying such a long time ?

(*Sunandanā entering*)

Sunandanā— Friend, let these lotus stalks lessen the distress of your heart.

Chandrakal—Now these are useless, my friend. My beloved friend ! now am I without any refuge to protect myself from this mischievous moon who is again and again showering poison on my limbs.

(*Saying thus, she falls senseless*)

King—(*Approaching in a hurry*) Beloved, be consoled, be consoled.

This moon of a sinful heart, having been defeated by the lustre of your face, sweet like nectar (or by your face which is the very abode of nectar), is burning you violently. [V. 15]

Sunandanā— (*Seeing, in joy*) Lucky am I. O Lord, this beloved friend of mine, miserable Chandrakalā, who is by nature tender like the newly-blossomed Jasmine flowers—who is unable to bear the agony of separation caused by you and is now merged in a sea of sorrow never experienced since her birth, has now no control over her limbs. So raise her up taking her by the hand.

(*Saying thus, departs*)

King— This really is proper (to do) now, (*Saying thus, taking her by the hand, raises up Chandrakalā, and acting the joy of touching her, says*)

Due to contact with the twig-like hand of this lady with the eyes of an antelope, my own heart melts, merged, as it were, in a pond of nectar [V. 16]

(*With the tossing aside of the curtain, enters Sunandanā in an agitated condition*)

Sunandanā— Dear friend Chandrakalā, come soon, come soon. Now really the Queen, hearing that the big hyena has been killed by the King, is coming in this direction with all her attendants, carrying respectful oblations.

(*All walk around in agitation*)

Chandrakalā— (*Moving a few steps — casting a long sigh in agitation and then turning back, falls on the ground with her eyes resting on the King*)

Sunandanā—(*Raising her up in a hurry*) Friend, come soon, come soon.

King— (*Looking to the front, in an agitated manner*) Friend, this is the pearl ring of Chandrakalā fallen off her finger. So you hide it now tying it up in the hem of your garment.

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(*Vidūshaka does so. Then enters the Queen with the pot containing oblations in the company of her attendants. Ratikalā, too, enters.*)

Queen— Friend Ratikalā, even such a hyena as this has been sent to the abode of Yama (the God of Death) by my Lord.

Ratikalā—What again is this sort of hyena for your husband who has humbled the pride of the very best (of warriors) by his incomparable art of archery !

Queen—Madhavikā, show me the way to go to (the presence of, my husband.

Maid-Servant—O my Lady, as from this southern direction the incomparable fragrance of lotus is coming, so I suppose that my Lord is present on the Aśoka-Platform (platform at the foot of the Aśoka tree) which is situated at a very short distance from this place.

Queen—Well then, show me the way.

Maid-servant—Come along, come along.

(*Then all walk around*)

Ratikalā—(*Indicating or observing the path in front—in fear*) Friend, as a row of foot steps of some new lady of auspicious qualities is to be seen, so I guess that keeping it secret from you my Lord remains here attached (in love) to some young lady.

Queen—(*In anger*) Why do you declare with such a wicked thoughtless speech ? You are causing, as it were, (there by) such a difficult (painful) transgression as this which can never be supposed by my mind as possible on the part of my husband himself whose such great affection has remained unimpaired from its very birth.

Madhavikā—See, see, my Lady. Here really on this Aśoka-platform remains my Lord discussing with his dear friend.

(*Saying thus, shows pointing her finger*)

Queen—(*Seeing—in joy*) This is the offering for my husband, the killer of such a hyena.

(*Saying thus, offers him the oblations.*)

King—Come along, come along. Well, now take your seat here.

(*The Queen sits*)

King—Beloved, I deserve being considered guilty by you (or being offended by you), because without you such a long time has been spent by me remaining seated in this pleasure-garden that is resonant with the sweet murmuring sounds produced by the swarms of bees who have gathered due to the

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fragrance of the full-blown Mallika flowers, and is looking beautiful on account of (or has been made beautiful by) the rays of the lover of Rohini (i. e. of the moon) which have spread every where. [V. 17]

Queen—My Lord, you are not to be considered guilty, rather I am, as I, without following you while you were going towards such a hyena, entered in to the inner apartment.

Vidūshaka—Why don't you, O Queen, give me any reward on having heard my dear friend who has killed such a hyena as that ?

Queen—Let the dear friend accept (*Saying thus, she gives him the necklace from the neck*).

Vidūshaka - (*Putting on the necklace in his neck—in joy*) Ha, ha, ha ! Oh, my neck has attained incomparable good fortune due to this necklace (or on wearing this necklace) ! So now I shall adorn this finger with this ring.

(*Then bringing out the ring from the hem of his garment, he sets it in his own finger and expanding his breast in pride and extending his finger, says to the maid-servants of the Queen*) O you daughters of slave-women, look at my beautiful self.

Ratikalā—(*Seeing—in privacy*) Friend, you surely garrulously said before that I am a wicked teller of lies. Now see whose this ring is.

Queen—(*Seeing—terror-stricken*) It is Chandrakalā's for certain.

Ratikalā—What doubt is there in this !

Queen—(*With a long and deep sigh*) Ah, verily men are ever unworthy of trust. Friend Ratikalā, come, come. It is not proper to remain even for a moment in the vicinity of this person who has played such a naughty trick.

(*Then, rising up in a hurry, goes*)

King—(*Getting up in a hurry and approaching her, holds her by the hand and says*)
O Lady with a face like the moon ! You are not experienced in (or used to) bearing anger towards me. None but you is the object of my love. Tell me then, O slim-bodied one ! why are you still going away from this place without inviting me (or without bidding me farewell) ? [V. 18]

(*The Queen throwing off the hand of the King goes away*)

Vidūshaka—(*Approaching the King*) Why is it, O friend, that the Queen throwing off your hand went away swiftly from this place ?

King—Due to your action surely.

Vidūshaka—(*Angrily*) What did I do ?

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King—Something than which there is nothing more undesirable to do.

Vidūshaka—Ah, what is that ?

King—This exhibition of the ring of Chandrakalā.

Vidūshaka—(*Biting his tongue with his teeth*) Well, well, why is it that insensibility of my mind came about on seeing those daughters of slave-women ! So now, come along, come along, my dear friend. I shall perform such deeds as will make the Queen pleaseed and the union of yourself and Chandrakalā possible.

King—So what is to be done now ?

Vidūshaka—Well, friend ! We shall first please the Queen.

(*Then all depart*)

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ACT III

(Then enters the Vidūshaka)

Vidūshaka—Ha, Ha ! Ah ! to day through such deceptiveness, the Queen who is by nature of a tender heart has been made pleased with my dear friend who had committed such a transgression. Now Chandrakalā has been hidden by her in the house of Sunandanā whose fault is not known by her—this I was told by Sunandanā. *(Thinking)* So now the great difficulty in the matter of union with her (Chandrakalā) of my dear friend who has been grieved by the state of separation has been lessened by the Queen. Moreover, I have thus determined with Sunandanā that to-night making Chandrakalā enter into (introducing Chandrakalā into) the pleasure-garden[1] in disguise, her union with the King is to be brought about. So if now the Queen does not come to know this matter, then all my efforts will be successful. *(Thinking)* Surely by keeping this fact in secret I am experiencing pain in the tongue for some time. *(Looking at the front)* Who is this lady here ? She looks like Madhavlkā, the maid-servant of the Queen.

(Then enters Madhavikā)

(Vidūshaka seeing her, covers his face with the hand)

Madhavikā *(Seeing)*—O mother ! why is this old brahmin on seeing me covering his face again and again ! So let me ask. *(Then approaching)* Sir, I bow to thee.

(The Vidūshaka again does so)

Madhavikā—Sir, why are you covering your face in this way ?

(The Vidūshaka again does so)

Mādhavikā—*(Folding her hands)* Honoured Sir ! be gracious towards me. Please do not hide the secret.

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1. The text only gives अन्तरे in Prakrit and मध्ये Sanskrit. We have translated it as into the pleasure-garden, for reasons stated in the Foot Note 2. of the Text—p. 86.

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Vidūshaka—Let it be so. But let even no body know of it.

(*Then he speaks at her ear*)

Madhavikā—(*Thinking to herself*) Oh, the daring of the old brahmin! How is it that by that born-slave Sunandanā again such a bad act is known! So I shall attain the favour of the Queen by relating this to her. (*Openly*) Sir, I am going to perform the task set by the Mistress.

Vidūshaka—I am also going now to perform the desired action.

(*Saying thus, both depart*)

End of the Pravesaka

(*Then enters the King gesticulating erotic passion*)

King—(*In grief-casting a long sigh*)

While leaving hurriedly on learning that the Queen was coming to my vicinity, when she of beautiful teeth slightly turning back gave a look that was turbid due to tears, why did I not then immediately raising up that face of hers kiss it! (V, 1.)

(*Acting remembrance*)

The side-glance of hers whose eyes have long eye-lashes is overpowering my mind. She is directing towards me the smiling lotus-like face (of hers) in which the edges of lips are trembling, the eye-brows are slightly contracted, and the eyes are languorous and shining. (V. 2.)

So I shall again see this beloved of mine Chandrakalā who is the killer of the darkness of agony associated with love. (*Thinking*) Then I shall cool (pacify) my heart that is scorched by grief (tormented by grief) due to the separation from the beloved, sitting here on this slab of sapphire stone under the mango tree, where the entry of the sun's rays is always prevented by the ramification of fresh leaves and which has been fattened, as it were, by the cool fragrance of full-blown flowers. (*Then going round and sitting*) Ah, why is this mango tree greatly agitating me who am anguished due to the separation from the beloved by the pollens of flowers that have blossomed forth every where! (*Thinking*) This tree, to be sure, tended as he has been always (for a long time) by me, will not transgress my command. So I shall request this tree in all humility. (*With folded hands*)

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O Mango Tree, you have grown here through our affection. Then why are you showering on me every moment burning chaff in the guise of pollens ? (*Thinking*) Why are you now, even though appealed to, practising such enmity towards me.

(*Gesticulating remembrance*)

Ah, (now) I know—the God of Love making these flowers (of yours) his arrows, kills the world always. Hence is your pride. (V. 3)

So, now, you being insensible, there is no use in expressing extreme grief before you. Well, then, I shall really pray to the God of Love, (the wielder of the five weapons) himself due to whose favour such is your pride.

(*Towards the sky, folding the hands*)

Oh God of Love, forming your wing with the new leaves and your mouth with the bees, why are you wrongly making efforts to conquer the world with these arrows of mango-blossoms ? Who will be able to sleep, to lie, to move or to stay, if this one note of Panchama[1] arises in the cavity of the throat of the (sweet-voiced) cuckoo !. (V. 4)

(*Thinking*)

Oh (God of Love), why are you, too, really, even though thus appealed to, cutting my heart by casting sharpened arrows ?

Listen, then, thou—

Oh ! God of Love, your arrow which acted as a thunderstroke on the heart of the Killer of Pura (or Śiva) is difficult to ward off. What greater fruit do you want to achieve that you are striking (tormenting) me ?

(*Thinking*)

Or it is useless to be humble before you as you have attained notoriety as Manmatha in this world due to the fact that you churn (pound) the minds of all the (people of the) world[2]. (V. 5)

(*Thinking*) Why should I torture my soul by fruitlessly praying for an object which is difficult to attain ! Let the unkind

1. The fifth note of the Indian gamut, produced by the cuckoo and so called because it is produced from five parts of his body.

2. मन्मथ implies one who churns (मथ्नाति) the mind (मनः)

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be content. (*In anxiety*) Oh lady with a beautiful face[1a] ! why are you really not talking with me ? (*Thinking again*) Ah, why am I, even though I have attained[1b] reputation in the three worlds for my power of judgement, experiencing this fruitless effort ? (*Thinking*) For thus is the habit of fools to make futile efforts. (*Humbly*) Don't leave me, O lady with lovely eyes ![1c] (*Thinking again*) Enough of this enterprise (of love) of mine[1d] ever uselessly terrified as I am by the anger of the Queen. For really if it so happens, the Queen will be angry. (*In anxiety*) Why don't you ask me for embrace ? (or Don't you desire[1e] my embrace ?) (*Again thinking—with steadiness due to patience*) O mind, do you[1f] desire something else more easily attainable ? (*In eagerness and anxiety—with tears, in a stammering voice*) Alas, where [1g] are you, my beloved ? [1h]

(*Looking ahead—in joy*) O my beloved with lovely eyes ! Are you directing (lit. preparing) your side-glance towards me out of love ? (*Thinking—in sorrow*) Why, is this a swarm of bees issuing forth from the calyx of the blue lotus ? (*Hearing the voice of the cuckoo—fancifully*) O lovely lady, what name are you uttering ? (*On finding out*) Why, is this (but) the sound of the playful [female cuckoo ! (*Then again looking elsewhere—in joy*) I have won, O lady of a thin waist ! have you arrived ? [Have you been secured (by me)] (*In disappointment, casting a long sigh*) Ah, has this flowery creeper blossomed forth with fresh leaves due to my misfortune ? (V. 7) (*Saying thus, he falls senseless*)

(*Consoling himself, rising up and looking towards different directions, says loudly*) Oh trees, deer and birds who wander about in this pleasure-garden, surely you all must be knowing where my beloved is. (*Thinking*) Ah, why is this Aśoka tree by his shaking hand-like branches calling me ! This surely will give me the account of my beloved. So approaching him, I shall ask.

(*Then approaching*)

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1. 1a, 1b. 1c, 1d. 1e. 1f. 1g. 1h. are the translations of different parts of a sloka. Together they come to this—

Oh lady with a beautiful face ! why are you really not talking with me ? Thus is the habit of fools to make futile efforts. Don't leave me, O lady with lovely eyes. The Queen will be angry. Why don't you ask me for embrace ? (or Don't you desire my embrace ?) O mind, do you desire something else more easily attainable ? Alas, where are you, my beloved ? (V. 6)

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O Aśoka, you soon justify your name (literally, make your name really significant) by removing my sorrow. If she remains somewhere here seen by you, then surely tell me.[1] (V. 8)

(*Thinking*) Ah, why are you maintaining silence without telling me the news of my beloved after calling me here ? (*Angrily*) You untruthful cheat, you will become an object (or victim) of a forest fire not long after this. (*Again moving elsewhere—thoughtfully*) Certainly by this bee who moves about everywhere she must be known. So approaching him indeed I shall ask.

(*Then going near—politely*)

O brother bee ! has my beloved, who is dearer than my heart, been seen by you who move about everywhere ?

(*Hearing the humming sound—happily*)

What ! are you telling 'yes', O Friend ! Then soon tell me what is she trying to do (or desiring to do), where is she, and how is she. (V. 9)

(*Casting a sigh*) Alas, cruel bee ! though you said 'I know' you have not told me the news of my beloved Why are you going away abandoning me who am without any refuge ? (*Angrily*) Oh why really is this sinful fellow not meeting his death his body being pierced by a large number of Ketaki thorns !

(*Hearing the voice of the cuckoo—thinking keenly*) Ah, true it is now that the cuckoo is repeatedly calling (inviting) the new moon near (to his presence). Is it then possible that my beloved[1] Chandrakalā has been seen by him ? (V. 10)

So I shall humbly entreat him and stop him. (*Then, approaching the cuckoo*).

O cuckoo ! stop this 'kuhu' sound of yours, if by that my beloved Chandrakalā does not appear face to face (or before me). (V. 11)

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1. अशोक as a compound word implies नास्ति शोकः यस्य सः or one who has no sorrow.
2. Vide 'The Mirror of Composition' by P. D Mitra, p, 104.

"Brother bee, whilst wandering everywhere hast thou seen her who is dearer to me than my life" (Having attended to the humming of the bee, which sounds like the Sanskrit word *'Om'* yes'—the speaker continues joyfully—) "What—dost thou say 'yes' ? Then quickly tell me friend, what is she doing and where is she, and how."

1. कुहू means the cry of the cuckoo as also new moon (personified as a daughter of Angiras), The author has punned on the two meanings of the word.

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(*Angrily*) Ah, why are you calling in the very same manner even though you are being requested not to do so. (*Thinking*) Let it be so. I shall no more pray to this creature who has an impure soul and who derives satisfaction out of the calamity of others. So surely going elsewhere away from this place, I shall look for my beloved. (*Advancing some steps and feeling the touch of the wind blowing from the Malaya mountain, in agitation says*) Oh, how is it that now even this sandal-wood wind (i. e wind which is cool and fragrant due to association with sandal-wood) which is making all the quarters resonant with the humming of numerous bees that have gathered due to the fragrance of the half-blown Ketaka flowers, is scorching me ! Let it be so. Then I shall appeal to him.

(*Saying thus, in humility*) O mild breeze, cool that you are due to the contact with the lotuses of the south, why are you thus burning me ! (*With deliberation*) (Now) I know, you are corrupted by the contact of serpents that inhabit the mountain with sandal-wood trees. (V. 12)

(*In the green room*) Oh, see, see—

All the directions have been enveloped, have been spread over, as it were, by a number of blue cloths, filled up, as it were, by lilies, spread (or scattered) all over, as it were, by powdered musks, filled up, as it were, with new rain clouds, by this night which has contended against and shut off the path of sight - night that can be pierced (so to say) by the points of needles, (night) that is dark like the Tamāla trees. (V. 13)

King—(*Thinking—looking all around*) Oh ! how now—

The creepers, the deer, and the trees, the sky, the earth, the lion, the serpents, and the limbs (of the body)—all are not to be seen. Oh, this ever—lasting darkness coming from somewhere all on a sudden has shut up the whole universe and having collected all, has taken them away somewhere by force. (V. 14)

(*Thinking*) The casting of arrows by others even becomes hardly visible (when others cast arrows it becomes hardly visible) ; so why should the casting of arrows by Pushpaketu be otherwise ? That is why as the world becomes enveloped in darkness all around, angrily drawing the string of the bow this Pushpaketu wounds me much more now in this manner. (V. 15)

(*Thinking*) Why ! now is really to be seen my dear friend Rasālaka ! Surely all the pain of the heart will be reduced by being expressed before the friend.

(*Then enters the Vidūshaka*)

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Vidūshaka—Where shall I now see here in this darkeness my dear friend rolling somewhere afflicted by the anguish of love ?

(*Looking before him*) Why, even here is he to be seen wandering like a mad man bereft of the radiance due to the splendour of garments and ornaments. So now relating (presenting) to him what is dear to him, I shall put my foot on the heads of all the great ministers.

(*Saying thus, approaches the King*)

King—Friend, come along, tell me how my heart tormented by the anguish of love can be amused (or diverted) ?

Vidūshaka—What occasion for the anguish of love can there be for you whose dear friend is myself who have exceeded the wealth of intelligence of all the ministers.

King—Tell me, how indeed ?

Vidūshka—She has now been brought by me with Sunandanā to the pearl—platform situated close at hand. So now if the Queen does not become the hindrance coming from somewhere even like an unexpected mass of clouds, then Chandrakalā will be obtained by you.

(*Then enters the Queen with her path indicated by Madhavikā. Ratikalā, too, enters*)

Queen—Maid-servant, this really is likely to happen (or this really is quite possible).

Madhavikā—See, my Lady. (*Saying thus, points with her finger*)

Queen—(*Seeing*) Friend Ratikalā, what are we to do now ?

Ratikalā—Following him stealthily we shall know everything.

(*Then they do so*)

King—Friend, again by what means has she been brought here !

Vidūshaka—Even in this way (*Saying thus, he speaks at the ear*)

King—(*In joy*) So Friend, this is your reward. (*Then presenting the bangle*) Now show me then where is my beloved.

(*Then enters Chandrakalā in an agitated manner. Sunandanā, too, enters*)

Chandrakalā—(*In despondency—casting a long sigh*) Why are you making me suffer like this by cheating me again and again ? I shall now kill myself by tying the knot of creepers at my neck in this branch of the Aśoka tree. Do not now prevent me.

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Sunandanā—Friend, donot lose heart. Wait, as I say, for a moment for th coming of our Lord.

Vidūshaka—Come along, come along, my dear friend.

(*Then both go round—All the ladies follow*)

Vidūshaka—See, see, my dear friend ! Here is she, your beloved, revealed by the glow of her body even in this great darkness.

King—(*Seeing—in joy*) Due to the sin of the Vimba fruit, the lip has been created. The two breasts have been created due to the sin of the pair of frontal globes on the forehead of an excited elephant. Due to the evil action (or misfortune) of the water-lily, the two eyes have been created. Due to the misfortune of the moon, the face has been created. Due to the sin of Kunda flowers, the row of teeth has been created. Due to the sin of the plantain tree, the pair of thighs has been created. (V. 16)

Moreover –

Due to anger caused by the idea, "this lady who is slim in the middle has defeated my waist by her waist", the lion is tearing open the pair of frontal globes on the forehead of an elephant which look like the pitcher-like breasts of hers (i. e of this lady). (V. 17)

Queen—(*Sighing*) Ah, great is the affection of my Lord (my husband) towards this wicked young lady. So come, my friend, hidden here by the wall, we shall observe the affair that will follow.

(*Then all the ladies, hiding, look on*)

King—So come along, friend. We shall cool the heart heated by the passion of love by her.

(*Then both approach*)

Chandrakalā—(*Seeing—in surprise and shyness, getting up immediately and lowering her face, happily to herself*) O wonder ! that this life so long viewed as poison has been transformed into nectar by the great King !

King—Now is not the occasion for such shyness. O my beloved, dearer than my heart, why indeed are you lowering your moonlike face ? O lady with the looks of an antelope, soothe me who have become emaciated due to the arrows of the God of Love by embracing me closely with these limbs of yours which are the charming abodes of Cupid. (V. 18)

Queen—(*Looking obliquely towards Ratikalā*) Friend, the King is really again going to talk with me.

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Sunandanā—Why do you behave in this way ? Do, indeed, now as our Lord says.

Mādhavikā—Listen then, my Lady, the words of the person whom you considered worthy of trust.

Queen—Who knows, my friend, that the deadly serpent sits at the throat in the guise of a necklace of blue pearls !

Chandrakalā—(*In a faltering voice*) What faith can we have in the King who is afraid of the anger of the Queen ?

Queen—Ah, such is the affectionate friendship (*lit.* quality of a dear friend) of my dear friend.

King—The Queen is not tied to me by the bond of love, nor is Medini. From now on, O slim-bodied one, verily you are my life. (V. 19)

Queen—(*Perceiving—tearfully*) Friend Ratikalā, this even is to be borne by me.

Ratikalā—Friend, such is the nature of men as well as bees that they ever pursue after the new.

Chandrakalā—Friend Sunandanā, seeing the Queen, the King will surely forget every thing.

Queen—Hear, indeed, hear, friend such words (or talks) of this wicked girl at the very sight only of (*my*) husband (my Lord) !

Ratikalā—It is so indeed, my friend.

King—Beloved, why do you speak like this ? This person will be under your orders from to day.

Vidūshaka—(*In Joy*) O mother ! How wonderful ! If my dear friend is the obedient servant (*lit.* the executor of the orders) of this lady, then certainly all the ladies of the harem are her obedient maid-servants.

Queen—(*Angrily approaching*) Ah ! You friend of the King, you contemptible brahmin ! Even I am the obedient maid-servant of this woman ! (*saying thus, she abuses him again and again*)

Chandrakalā—(*Trembling in fear*) Oh, oh, what has befallen now !

Sunandanā—(*Trembling in fear*) Oh, what shall I do now !

Vidūshaka—(*In anxiety*) Madam, don't be angry with me.

King—(*In distress-to himself*) Now really my consciousness does not remain under my control.

Queen—Friend Ratikalā, maid-servant Mādhavikā, take away this wicked brahmin and this born-slave Sunandanā tying them together by one

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chord of creepers. Bind tightly this wicked girl in her hand by her own outer garment.

Vidūshaka—O wonder ! This pressing by (or pressure of) the hard mass of breasts of this born-slave Sunandanā pains my body much more than the bondage.

Queen—Friend Ratikalā, maid-servant Mādhavikā, you both go now keeping these in front. (*Then all except the King leave*).

King— (*In distress casting a long sigh*)

How will it really be possible to remove the excessive indignation (or indignation that has developed excessively) of the Queen roused by her seeing directly before her eyes such association of mine with another woman ? It seems as if Destruction itself (or Destroyer himself) appearing suddenly from somewhere, and fettering the beloved, caused her to be taken away along with my friend wrongly due to my action. So what is to be done by me ? (V. 20)

(*Thinking*)—Now it is useless really to remain here. Going into the palace, I shall think out some means.

(*Then all depart*)

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ACT IV

(Then enters the King in despondency)

King—*(Casting a long sigh)*

The song which is but the sound of (or which is known by the name of) the hummings of the female bees is poison, as it were, at the pair of cavities of the ears. The body is burnt (as it were) in the burning flames in the guise of the beams of the frosty-rayed moon. Again and again, the night is passed by me burning in this way. Have for some reason (or has by some one been) issued forth hard masses of iron and not wine ? (V. 1)

Having spoken words of deceit and great flattery here have I been staying for long falling under (or at) the foot (of the Queen) ? Why does not the Queen become favourable again to me, even though appealed to by her friends in such a way for my sake ? (V. 2)

(Thinking—sighing in sorrow—fixing the aim at the sky)

O unkind Fate ! by you, who have been unceasingly striking me in the breast, as I have been some what guilty again in relation to you the eternal, my beloved, tied firmly in her limbs which are (tender) like the *Śirisha* flowers, was led to (a state of) uncertainty of (or danger to) life. So, tell me, what really had she done of you ? (V. 3)

(Sighing again—tearfully) Alas friend ! you too are going to lose your life for the sake of my action.

(Then enters the Vidūshaka)

Vidūshaka—*(To the King)* May it be well with thee (my) dear friend ?

King—*(Seeing—in joy)* Luckily lives (my) dear friend.

Vidūshaka—O Friend, the Queen declares—"Minstrels have come here from the city of my father. They now await extremely eagerly to see me along with my Lord. I, too, am anxious to hear the news of kinsmen received a long time after. So, if it be agreeable to you, then sitting along with me on the pearl-platform situated in the inner apartment, let my Lord, give opportunity (to speak) to those minstrels".

King—*(In joy)* Friend, this really is a great favour of the Queen who was overwhelmed by anger so difficult to remove. Then tell me really how is it that you are free from bondage ?

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Vidūshaka—Surely due to the favour of my own worthy Brahminship.

King—Still, how ?

Vidūshaka—What how ? As the incantations became successful.

King—Don't joke. Speak out clearly.

Vidūshaka—What else (can be the reason) ? It is due to the joy occasioned (in the Queen) by the coming of the relatives. It is also meant to console you who have been rebuked unjustifiably.

King—This is really worthy of the Queen's aristocracy. Oh, who is there (*lit*-here) ?

(*The Chamberlain entering*)

Chamberlain—Order, my Lord.

King—Chamberlain, tell the minister to decorate (or arrange) the pearl-platform situated inside (the palace) and to prohibit all men (to enter or to come near). Call also Mādhavikā.

Chamberlain—as my Lord commands. (*So saying, departs*)

(*Mādhavikā entering*)

Mādhavikā—(*Offering obeisance*) Victory to thee, my Lord !

King—Mādhavikā, we are certainly immediately going to the pearl-platform situated inside (the palace), as directed by the Queen. So call the Queen to that very place.

Mādhavikā—As my Lord commands (*Saying thus, departs*).

King—Friend, then show me the way to the pearl-platform.

Vidūshaka—Come along, come along, my dear friend.

(*Then both go round*)

Vidūshaka—See, see my friend, this is your palace adorned by the pearl-platform situated inside it.

King—(*Seeing in joy*) Oh, why—

This residential palace of mine, shining all around due to the lustre of innumerable jewels and thereby giving the illusion of the nether kingdom (पाताल) itself (which shines due to the jewels of the heads of serpents) in size like the earth itself having the beauty possessed by a shining mountain of gold (like Sumeru of heaven),sweet smelling like things born in heaven due to the mass of flowers, is accomplishing complete similarity with the three worlds. (V. 4)

Vidūshaka—So, now ascending this, simulate the role of Great Indra.

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(*Then both gesticulate ascending the pearl-platform*)

Vidūshaka—Dear friend, adorn now this place with pillars and platform set with pearls.

The King—(*Acting sitting*) Well friend, take your seat.

(*Vidūshaka sits in the manner proper for him—*
Then enters the Queen along with the attendants)

Queen—(*To the King*) Victory to thee, victory to thee, my Lord !

King—Beloved, (please) take your seat now.

Queen—(*Sitting in the manner proper for her*) Please command, my Lord, the minstrels of the city of my father to come.

King—Who is there (*lit*-here) ?

(*The Chamberlain entering*)

Chamberlain—Command, O Lord.

King—Chamberlain, bring in soon the two minstrels coming from the Pāṇḍya country.

Chamberlain—As your Lordship commands.

(*Saying thus, departs and re-enters with the two minstrels*)

The Two Minstrels—(*Raising their hands in obeisance to the King from a distance*) Victory to thee, Victory to thee, Your Lordship. O Lord ! may you get the age of Brahmā.

One (*Minstrel*)—Let the *Tāṇḍava* dance (dance with violent gestures) of Śambhū bestow bliss on you—the dance by which are thrown up into the sky millions of stars in the guise of water-particles that are cast up by the restless waves of the River of the Immortals (i. e. the Ganges), ever shaking and roaring at the crest (of Śiva)—the dance during which the assemblage of the world is, as it were, whirled by the flowing in (*lit.* entry) of the wind rising due to the swiftness of the whirling of the Aṅghridaṇḍa cast upward by Śiva)[1] (V. 5)

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1. *Vide* 'The Mirror of Composition' by P. D. Mitra, p. 305.

May the awful dance of Sambhu bestow felicity upon thee, that dance which impetuously hurls up to the heaven myriads of stars in the disguise of those particles of water that are sent up by the tumultuous waves of the river of the gods, roaring in agitation on His head, that dance in which the upper portion of the universe is whirled by the wind rising in fierce whirlwind from the revolution of His mighty feet he tosses up.

Obviously he reads प्रवेग for प्रवेश at the end of the third para of the sloka. The variation in the last part of the translation is to be noticed.

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The wives of enemies wearing bracelets of gold and adorned with pearl-necklaces are without apprehension in relation to you, whether you are without or with anger. (V. 6)

The Other[1]... ... ...

The King of Marhaṭṭa is giving up the kingdom. The King of Kośala is not enquiring about the accumulated wealth (of his). The King of Āndhra is entering in to the hill-cave. The King of Aṅga is not demanding his area. The King of Hāvaṅga is falling broken down. The King of Vaṅga is equipping (or making ready) the seven sections (of the army). The King of Pañcha Gauḍa is dying. The King of Gurjara is not roaring. The formidable sword raised aloft is falling from the strong hands of the enemies. O ! Victor of the lion-like angry elephants of the enemy kings ! may the auspicious happen; may you ride the best of horses.[2]

King - O Minstrels, is it all well with the King of Pāṇḍya ?

Minstrel—Due to your Lordship's favour all is well with our King; but facing this great sorrow our master passes his days considering even all the joys as sorrows.

Queen—Oh, what indeed is the great sorrow of our father !

Minstrels—While roaming about for pleasure in the forest, the sister of the Queen, a young maid named Prabhā was stolen away by some one.

She was the ornament of the world, a veritable test of the skill in creation of the Creator; she was exhilarating to the eyes of the youth; she was the very abode of good qualities (as it were). (V. 8)

Queen—(*tearfully*) Sister, where again are you staying (now) !

The King—Minstrel, is she not being searched thereafter ?

Minstrels—Messengers, brahmins and minstrels have indeed been sent everywhere by our Lord in search of her.

King—Then has not any account of what happened to her after her being stolen been obtained so long ?

The Minstrels—Listen, O Lord ! Thereafter, the excellent brahmins sent by the King to the Āndhra-deśa returned and related before our master that she being engaged in sports during the pleasure-trip into the forest, somehow got detached from the group (of companions) and became lonely when she was caught by some Śavara who presented him to his own master.

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1. The śloka (V.7) in Prakrit could not be rendered into Sanskrit fully and satisfactorily by us. So the translation has not been given.
2. We are doubtful about the correctness of our Sanskrit rendering of the last three lines. So the translation is provisional.

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Queen—(*In agitation*) Alas, my sister! you are going to be the offering for Vindhyavāsinī!

Minstrels—Then the Śavara King, thinking, "This is a fitting present for Vindhyavāsinī who is to be worshipped on the fourteenth day of the dark-fortnight," happily kept her in his own house.

Queen—(*Sighing—in anxiety*) O my sister, even you are going to be the present for Vindhyavāsinī!

King—Minstrel, tell me, what next?

Minstrel—Then on the fourteenth day of the dark-fortnight, she was placed (*lit.* made to sit) before the goddess Vindhyavāsinī by the King of Śavaras, who holding in one hand the unsheathed sword, and pulling her by her hairs with the other, told her as she wept loudly and pathetically in great anxiety, "Remember, you young girl, your favourite Deity".

Queen—(*In distress—tearfully*) Alas, sister, you are going to die. (*Saying thus, she weeps loudly beating her head*).

The King—Beloved, be consoled, be consoled. We shall presently ask about the accounts of events following it.

Queen—Please ask my Lord. However, I am really unable to control myself.

King—Minstrel, say what happened next?

Minstrel—Then an attendant of your Lordship's general Vikramābharaṇa who had been sent on a military expedition, while on a visit, sword in hand, to see Vindhyavāsinī, observing this, killed that wicked Śavara King and bringing her, presented her to the general. He, (in his turn) sent her to the presence of the noble minister Subuddhi who is incharge of your majesty's empire—this has been reported before our Lord by the eminent brahmins.

Queen—(*Sighing—in joy*) O noble minstrel, please accept this reward. (*Then presenting ornaments to the minstrels*) So tell me what was done by father on hearing thus.

Minstrel—Listen, O daughter of our Lord. Then we were sent to the vicinity of the foot of His Majesty by the King of Pāṇḍya with this request—This girl is really worthy of my son-in-law Chitraratha Deva whose lotus feet has been illuminated by the pearls in the crowns of all kings—this was well-ordained by Destiny in the knowledge of the minister. So, when Vasantalekhā approves this (request), expressed by the brahmins, then permitted by me also, let my Lord accept the hand of this girl.

Queen—So now, my Lord, calling the minister please ask him where this young lady is now.

King—Chamberlain, call the minister.

Chamberlain—As your Lordship commands.

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(*Then, departing, returns with the minister*)

Minister—(*seeing the King*) Oh, why, here is the great King. He bears himself like God, extolled by the learned men—like the cold-rayed moon, the refuge of all arts—like the sun greatly associated with lustre (or power)—like Śiva, adorned by *Bhūti* (i. e. wealth or power). (V. 9)

(*Bowing down from a distance, says*)

Victory to thee, O Lord, victory to thee !

King—O Subuddhi, so close as you are to our heart you need not remain at a distance. So come, come, please take your seat here.

(*The Minister approaching politely takes his seat in the manner proper for him*)

King—Subuddhi, please tell me where is this young lady who was sent to you by Vikramābharaṇa.

Minister—My Lord, why should I tell a lie before my master ? Listen, then, my Lord—

Considering this young lady to be incomparable in nature due to the indications of possession of manifold virtues hearing, too, at that time the superhuman speech—'Whosoever king on the earth will accept the hand of this girl will be approached and presented with a boon, personally by Lakshmī herself'—desiring that she should be given to our Lord and married to him but also being afraid of the Queen's anger and so unable to do it myself, I presented her to the Queen saying that she, born in my family, should be placed in the rank of a friend, thinking that the King himself, seeing her during her stay in the inner apartment (seeing her going about in the inner apartment) will marry her.

The King looks at the face of Queen.

The Queen—My Lord, this is that girl who was presented by the minister. However, ask the minstrel what name is borne by her who is my sister.

King—Minstrel, what is the name of the daughter of the King of Pāṇḍya ?

Minstrel—Your Lordship, it is Chandrakalā.

King—(*Realising—happily to himself*) So it is even my own beloved Chandrakalā. (*Thinking*). True it is (that) gold is studded with multitude of pearls, camphor is perfumed by flowers, grapes are sprinkled with nectar, Chandrakalā's birth is in high family. (V. 10)

Queen—(*Realising—to herself*) O, what will my parents tell me when they hear about my actions which were so cruel ? (*Openly*) So, now, my Lord, showing her before these two minstrels we shall know whether this lady who was presented to me by the minister is she or not.

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King—As it pleases Your Ladyship.

Queen—(*Privately*) Friend, Ratikalā, so now you go quickly and freeing Chandrakalā from the fetters and decorating her, bring her here along with Sunandanā.

Ratikalā—As Your Ladyship commands. (*Saying thus, departs and returns bringing Chandrakalā along with Sunandanā*)

King (*Seeing in joy and eagerness-to himself*).

How was this lady thus formed by the Creator (by Brahmā)—this lady who is, as it were, the presiding deity of the victory of Cupid (the deity presiding over the victory of Cupid), who is the moon, as it were, of the *Chakora*—like eyes of men and who is so surprising a creation ! (V. 11)

Minstrels—(*Seeing in joy, with tearful-eyes*) Due to the good fortune of the King of Pāṇḍya as also of those who are in his harem you have come to the sight of both of us.

Chandrakalā—(*seeing sheds tears*)

Queen - (*Rising and embracing her closely*) Be consoled, sister, be consoled. You have been greatly tortured by me for no reason.

(*Then both shed tears*)

Queen—(*To herself*) Now there is no need again for such cruel action on my part. She is to be presented to my Lord, even by myself. In this way surely the achievement of glory for self, the fulfilment of the desire of my parents, consolation of the despised sister, saving my husband from danger to life as also accomplishment of great prosperity will be possible. (*Then taking Chandrakalā in her hand says loudly*) My Lord, with the permission of Your parents-in-law and also of myself, accept this lady by your hand.

King—(*in joy*) Oh, great is the kindness of the Queen. (*Then taking Chandrakalā in his hand, gesticulates touching her*).

(*Blowing of conch-shells in the green room—Sound of drums on all sides*)

Minstrels—Victory to thee, Victory to thee, O Lord ! Thank God, the King of Pāṇḍya has been obliged in everyway by your Lordship's acceptance of the hand of Chandrakalā.

King—(*Looking keenly all around in wonder*) Oh, how is it that now—

The lights look like lightening; these hummings of the wandering bees mingled with the tinkling sounds of bracelets are being heard. The fragrance of lotuses made twice intense by the smell of the streams of ichor flowing down from the circular temple of the elephants is spreading everywhere. (V. 12)

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Minister—O Emperor (Lord of lords) ! It seems to me as if now overwhelmed by joy due to your Majesty's marriage with this lady of noble virtues, Lakshmī, the Presiding Deity of the empire extending over the three worlds, who is ever being sprinkled upon with the streams of nectar that are constantly flowing from the mouths of the golden vases that are held by groups of elephants who are in rut,—the region near about whom is resounding with the hummings of the large number of bees who have gathered due to the fragrance of the lotus held by her hand,—the nails of whose feet are coloured in a variety of ways by the glow of the numerous pearls that are set on the sides of the crowns of all the gods and demons who have bowed down out of love (loving reverence),—who is like the (embodiment of) sweetness in the tree of the mass of joy in the bosom of God,—whose eyes are like the petals of a full-blown lotus,—Lakshmī herself has come near us to distribute, as it were, the stream of loving looks.

(*All preceiving her, get up immediately. Then enters Lakshmī, as described, fanned by chowries all around*)

King—(*Seeing—in delight*) O Goddess, my desire is accomplished. (*Saying thus, falls at her feet.*)

Lakshmī—Rise up, child. I am pleased due to your marriage with Chandrakalā. Hence is this realisation of yours (or this direct perception of myself by you) now, So speak out your wishes for boon.

King—(*Rising up—with his palms joined*) O Beloved of Mukunda ! who can really fully relate the fruit of directly perceiving thee (or of a direct perception of Thyself ! O Mother ! The vast regions of the courtyards and the gates of the palaces of those on whom thy merciful, even playful-look falls, become that very moment resonant with the loud noise of the sounds of bells attached to the large number of furious elephants as big as the elephants of the quarters. (V. 13)

Still, I shall say something :

Leave not my dynasty, O Mother, so long as the moon and the stars continue to exist. Let my devotion towards you be ever unwavering. (V. 14)

Lakshmi—Let it be so. What again is the gift dear to you ?

King—O Goddess !—

This Queen has spoken so graciously ; my beloved, dear as my heart, has been attained ; then Thou Thyself, O Indirā, hast taken up residence in the temple. What again may there be dear to me after this ? (V. 15)

Still let this be—

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Let the kings ever look upon all their subjects as undistinguishable from their sons ; let the good who appreciate merit and who are adepts in distinguishing between the good and the evil prosper ; let there be steady and enormous thriving of corn and gold in the country and let the devotion of the triple world towards Nārāyaṇa remain unwavering ![1] (V. 16)

Let the self-possessed discarding jealousy ever merge themselves in the stream of nectar that the language of Viswanatha is - language which is endowed with exquisite beauty (or sweetness), bereft of faults, charming due to the morals in it and forms the very abode of the virtue of purity. (V. 17)

(*Then all depart.*)

THE END

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1. Vide. *'The Mirror of Composition'* by P. D. Mitra, p. 217 :—

"May kings henceforth ever view their subjects exactly in the light of a son ; may the good live long—they who appreciate merit, and readily discriminate good from evil ; may the earth prosper with an increasing abundance of corn and wealth ; and may the triple world have an unflagging faith in Narayana, *the Supreme Spirit !*" The Śloka is stated in *S. D.* to have come from 'Prabhāvatī nāṭikā' of Visvanatha. A slight variation occurs in the first line and the third line. In the place of सुतनिर्विशेषमखिलाः, सुतनिर्विशेषमधुना occurs in the first line and in the third line in the place of क्षमामण्डले occurs स्थिरामण्डले.

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Addenda et Corrigenda

Page	*Line*	*For*	*Read*
INTRODUCTION :—			
I	8	यदस्माकमिदानिं	यदस्माकमिदानीं
	18	प्रस्तापन	प्रस्थापन
	F. n. 1	taxt	text
III	2	Dr. . K. De	Dr. S. K. De
	7	Deve IV in 1995 A. D.	Deva IV in 1395 A. D.
	21	ज्येष्ठतातेषु	ज्येष्ठतातेषु
TEXT :—			
2	2	करिक्रोद्धत	करिक्रोद्धृत
4	10	सम्भवय	सम्भावय
	19	अतिप्रयत्नेन	अतिप्रभुत्वेन
5	1	दूरतो	दूरतो
8	7	"सखि, पश्य" पश्य	'सखि, पश्य पश्य'
9	16	आचतिम्	आचरितम्
	F. n. 8	doenot	does not
10	3	कुसुमावये	कुसुमावचय
	9	शीतयते	शीतयते
	15	वृत्ति	वृत्ति
12	11	सुधा	सुधा
	15	खलुइदं खलुइदं	खलुइदं
15	10	सोद्वेगम	(सोद्वेगम्)
	13	(परिक्रम्यावलोक्य च	(परिक्रम्यावलोक्य च)
	14	(इत्युपसृत्य	(इत्युपसृत्य)
	17	चन्द्रकलाया	चन्द्रकलया
16	8	माकण्यर्या	माकर्ण्य

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Page	*Line*	*For*	*Read*
18	15	सम्पादितव्यः	सम्पादयितव्यः
	15	भवितव	भवितव्यमिति ।
19	16	भत्ता	भत्ता ।
20	11	क्योम	व्योम
	11	चमूर् चललोचनां	चमूश्चललोचनां
20	F. n. 5	न absent	न is absent
21	1	(तत्किं	तत्किं
	9	जतून्	जन्तून्
	13	भटिनि	भट्टिनि
	F. n. 4	MS. अतएव	MS. एअतव
22	10	वत्तासिहे	वर्त्तामहे
	15	तरत्तषु	तरत्तुषु
	16	तरत्तत्तय	तरत्तुत्तय
	17	भवता	भवतीं
23	7	सवाष्पम्	(सवाष्पम्)
	9	निस्क्रान्ता	निष्क्रान्ता
	18	मन्तव्यम्	गन्तव्यम्
	F. n. 3	रकन्द	स्कन्द-
24	8	तरत्तः	(तरत्तः
	21	गृहत	गृहीत
25	F. n. 4	where in	wherein
	,, 5	So too is	So, too, is
	,, 11	Charged	Changed
26	19	विचित्यते	विचिन्त्यते
27	10	विस्थारि अदि	विस्थारिअदि
	17	सारः	प्रसारः
28	6	वमाकिदा	वसीकिदा
	18	अतदीनतया	अतिदीनतया
	22	शृण	शृणु
29	16	वर्त्ताः	भत्तुः
	17	निःसहाजन्मतः	निःसहा जन्मतः
	F. n. 5	rendring	rendering
30	7	महराश्रं	महाराश्रं

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Page	*Line*	*For*	*Read*
30	7	गिहृददरकबुकर	गिहृदतरकखुकरां
	13	मणिमुद्रिका	मणिमुद्रिका ।
	F. n. 6	introduction	instruction
32	14	मणिश्र	गुणिश्र
	18	भट्टिनी	भट्टिनि
34	2	ं	रुपं
35	3	सब	सर्वे
	4	द्वितीयोऽग्र:	द्वितीयोऽङ्कः
36	8	विचिन्त्य)	(विचिन्त्य)
	10	क	(क)
	11	प्रिश्रवयस्ये	प्रियवयस्ये
	15	विदधीयने	विदिषीयते
	F. n. 3	ntroduced king's	introduced king's
	,, 5	nor the	nor at
	,, 6	It is another	another
	,, 11	torender	to render
37	3	ढ़िक्कदि	ढ़िक्के दि
	4	इत्युपसृत्य	(इत्युपसृत्य)
38	9	नामनो	नाम नो
40	6	कि प्रपुच्छसि	प्रपृच्छसि
	7	सधैर्यावष्टयम्	सधैर्यावष्टम्भम्
	8	सबाष्पगद्गदम्	सबाष्पगद्गदम्)
	F. n. 8	प	प्र
41	5	गहृत्य मामकं	मपहृत्य मामकं *
	F. n.	Add the following before the 1st line of the foot-note :— * The third *Pāda* of the verse will end at 'यदि सा' and 'कनु' will go to the fourth *Pāda*. We think, the third *Pāda* requires a letter to be added in it for metric purpose.	
42	6	प्रर्थयिष्ये	प्रार्थयिष्ये
43	9	दासदि	दीसदि
	20	प्रियवयस्यः । तस्य	प्रियवयस्य तस्य

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Page	*Line*	*For*	*Read*
44	14	करणे	करणें
	15	मणिलण्डपं	मणिमण्डपं
	20	अनुगच्छन्त्ये सवं	अनुगच्छन्त्यः सर्वं
46	6	अम्महे । ;	अम्महे । यं
45	F. n. 1	मर्खं repeated	मुर्खं is repeated
48	7	आज्ञाकार्यः	आज्ञाकर्यः
	8	आज्ञाकारी	आज्ञाकरी
51	2	वन्धुकुलवृत्तान्त	वन्धुकुलवृत्तान्तं
53	2	देवः	देवः ।
	8	कटकच्छन्ना	कटकाच्छन्ना
	F. n. 5	अमिभार ।	अमिभर ।
54	9	समानोदरप्रभा	समानोदरप्रभवा
	9	केनचिदुपहृत्य	केनचिदपहृत्य
	19	गत्या	गता
55	15	केनचिब्दिन्ध्य-	केनचिद्विन्ध्य–
56	24	वन्दो	वन्दी
57	19	अकारण	अकारणं
58	10	कनक क्लश	कनककलस

N. B.—Minor printing mistakes including errors in ब and व are not shown here]

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